This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

B 912,483

THE UNIVERSITY OF MICHIGAN · LIBRARIES ·

115
.S7

N
1151
.S73

DYCE COLLECTION.

PAINTINGS, MINIATURES, DRAWINGS, ENGRAVINGS, RINGS, AND MISCELLANEOUS OBJECTS.

25991a.

SCIENCE AND ART DEPARTMENT
OF THE COMMITTEE OF COUNCIL ON EDUCATION,
SOUTH KENSINGTON MUSEUM.

365-18-

DYCE COLLECTION.

A CATALOGUE

OF THE

PAINTINGS, MINIATURES, DRAWINGS, ENGRAVINGS, RINGS, AND MISCELLANEOUS OBJECTS

BEQUEATHED BY

THE REVEREND ALEXANDER DYCE.

LONDON:
PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.

MDCCCLXXIV.

N
1151
.S73

NOTE.

This catalogue refers to the Art portion of the Collection bequeathed to the South Kensington Museum by the Reverend Alexander Dyce, the well-known Shakespearian scholar, who died May 15, 1869.

A companion volume contains a catalogue of the remainder of the Bequest, the printed books and manuscripts.

The following is an extract from Mr. Dyce's will :—

"This is the last will of me, the Rev. Alexander Dyce, of Oxford Terrace, Paddington, Middlesex. As to all my books, works of art, and other such effects, I dispose of them as herein-after specially mentioned. And I appoint my friends, John Forster, of Palace Gate House, Kensington, esquire, and William Macpherson, of Lancaster Gate, esquire, executors of this my will. As to my collection of books and works of art, consisting of the whole of my rare and valuable and other books, and of my pictures, paintings, drawings, miniatures, antique rings, and curiosities, and all my printed books and manuscripts, and any other effects which may, in the opinion of my executors, come under the description of works of art or articles of vertu (the same being herein-after described as "my said collection") I give the same in manner following, in which I have had regard to the gift of the Sheepshanks collection of pictures and works of art, which I desire generally to follow, that is to say, I give and bequeath my said collection unto the Member of Her Majesty's Government for the time being charged with the promotion of art education now undertaken by the Department of Science and Art as the ex-officio trustee thereof, upon the following terms and conditions, viz. :—

"1. That such ex-officio trustee do within six months from the probate of my will sign a memorandum of the acceptance of the trusteeship, and deliver the same to my executors, and to be by them copied on the probate of my said will, with a memorandum to be signed by them of such acceptance.

"2. That a proper and sufficient separate room or gallery in or near to the public buildings built, or to be built, for the Department of Science and Art, now called the South Kensington Museum, or elsewhere, be set apart or provided for the purpose of holding my said collection (to be called "The Dyce Collection"), and that my said collection be deposited and kept in such room or gallery.

"3. The right of property in, and possession of, my said collection shall be solely in the ex-officio trustee for the time being, but subject to the conditions herein-after expressed, and to be and remain always under his control, and he shall be the sole arbiter of any question that may arise touching the management or disposition thereof under this my will.

"4. My said collection shall be used for reference and instruction, and shall be exhibited to the public at such times and under such regulations as the ex-officio trustee shall prescribe, and so soon as arrangements can be properly made by him for that purpose; but no part of my

said collection shall ever be sold or exchanged or be dealt with contrary to the true spirit and meaning of the use, disposition, and control thereof herein prescribed; the books to be the subject of special care and preservation, and never to be lent or removed from the collection.

"5. My said collection, or the conditional bequest thereof hereby made, shall not be subject to the provisions of the Act of the 19 & 20 Victoria, cap. 29., intituled 'An Act to extend the Powers of the 'Trustees and Directors of the National Gallery, and to authorize the 'Sale of Works of Art belonging to the Public,' or to any future enactment of the legislature which but for this declaration to the contrary shall or may have the effect of placing my said collection under any other care or ordering than is herein prescribed, or would otherwise alter or interfere with the disposition thereof hereby made. And in case of such interference on the part of the legislature, or if the terms and conditions as herein expressed be not strictly adhered to (subject as after mentioned), or in case the said bequest should not be accepted as aforesaid, then and in either of such cases the gift thereof hereby made shall wholly cease, and my said executors or the ex-officio trustee for the time being, as the case may be, shall thereupon hold my said collection in trust for the University of Cambridge, to be added to and for ever thereafter form part of the Fitz-William Collection of the said university.

"6. The ex-officio trustee (or university aforesaid, as the case may require) shall provide for the payment (by Government or out of any funds available or to become available for the purpose) of the Government legacy duty which may become payable on the said collection, and also for so much and such part of the duty on the probate of this my will as shall be payable in respect of the estimated value of my said collection so hereby given for the purposes aforesaid, this provision being necessary as my general estate is otherwise of small comparative amount or value.

"In testimony whereof I have to this my will, written on six sheets of paper, set my hand, this Ninth day of March, in the year of our Lord One thousand eight hundred and sixty-nine."

CONTENTS.

	Page
PAINTINGS AND MINIATURES. *By Samuel Redgrave* -	1
DRAWINGS. *By George William Reid.*	
Introduction - - - - - - -	13
Catalogue - - - - - - -	25
PRINTS AND ETCHINGS. *By George William Reid.*	
Introduction - - - - - - -	137
Catalogue - - - - - - -	145
RINGS AND MISCELLANEOUS OBJECTS. *By Charles C. Black*	302
INDEX - - - - - - - -	309

CATALOGUE.

PAINTINGS, MINIATURES, &c.

Oil Paintings.—The strength of Mr. Dyce's valuable bequest to the Department of Science and Art does not lie in the portion included in this section, which is in its nature of a very miscellaneous character. The collection was made apparently as objects offered themselves, and without any special design. Many of the paintings are probably by artists whose works would not entitle them to posthumous repute, and their names have been lost. To other paintings great names have in some instances been given, which can hardly be accepted; yet it is right to say that the collection includes several good works by painters of eminence, and some which, on special grounds other than their art-merit, are objects of general interest.

Miniatures.—The Miniatures include works of the chief continental schools, with some good examples of the early English miniaturists. Of these works it is still more difficult to speak than of the oil pictures. They are almost exclusively unnamed, and it is only by some traditionary name, either of the artist or the person he represented, that these particulars could in most instances be supplied; and, except in the few instances where names have been given, it would be almost guess-work to attempt identification. The collection is largely composed of small works in oil of the Dutch and Flemish schools; but it no less includes some works of the distinguished English artists Samuel Cooper, Isaac Oliver, and Thomas Flatman, with some others of recent date, whose characteristic manner has warranted the addition of their names.

SAM. REDGRAVE.

[*The number at the end of each description is that under which the object is registered in the Museum.*]

OIL PAINTINGS.

ANDREA VANNUCCHI, called DEL SARTO.

Born at Florence in 1488, died in 1530.

PORTRAIT of LUCRETIA FEDE. Small half length life size. Canvas, 21 in. by 16 in. 1

GIOVANNI DA PONTE.

The ANNUNCIATION. Panel, 66 in. by 24½ in. 2

PEETER BREUGHEL, the younger, called "HELL" BREUGHEL (ascribed to).

Born in 1569, died in 1625.

An INCANTATION SCENE. An original work; the accessories carefully painted. Panel, 18¾ in. by 14¼ in. 3

ROELAND SAVERY.

Born at Courtray in 1576, died at Utrecht in 1639.

A GROUP of FLOWERS, signed and dated 1621. Panel, 9½ in. by 7¼ in. 4

CORNELIS JANSSENS (attributed to).

Born at Amsterdam in 1590, died in 1665.

PORTRAIT HEAD of DR. JOHN DONNE, Divine and Poet. B. 1573, D. 1631. Canvas, circular, 24 in. diam. 5

PIETRO FRANCESCO MOLA.

Born in the Milanese in 1609, died at Rome in 1665.

HAGAR and ISHMAEL; the angel appearing. Canvas, 37 in. by 43 in. 6

AART VAN DER NEER (ascribed to).

Born at Amsterdam in 1619, died at Antwerp in 1683.

MOONLIGHT, river scene, with vessels and distant village. Panel, 13 in. by 19¼ in. 7

PHILIP DE KÖNINGH (ascribed to).

Born at Amsterdam in 1619; died in 1689.

LANDSCAPE, with Cathedral and distant Villages. Canvas, 21 in. by 27 in. 8

JAN VAN DER MEREN, the younger.

Born at Haarlem in 1665, died in 1688.

LANDSCAPE COMPOSITION, with shepherdess and her flock. Panel, 3¾ in. by 5¾ in. 9

MARGARETHA WULFRAAT.

Born in Holland in 1678, died about 1738.

FEMALES at the BATH. Canvas, 22½ in. by 31¼ in. 10

SIR ANTONY VANDYCK, KNT.

Born at Antwerp in 1598, died in London in 1641.

Small full-length PORTRAIT in armour. An oil sketch on paper, 12½ in. by 8 in. 11

SIR GODFREY KNELLER, BART.

Born at Lubeck in 1648, died near Twickenham in 1723.

PORTRAIT HEAD of himself. Oval. Canvas, 21 in. by 17¼ in. 12

JONATHAN RICHARDSON, THE ELDER.

Born in 1665, died in London in 1745.

PORTRAIT HEAD, life-size, of ALEXANDER POPE, Poet, b. 1688, d. 1744. Canvas, 25¼ in. by 20½ in. 13

THOMAS WORLIDGE.

Born in 1700; died at Hammersmith in 1766.

PORTRAIT of DAVID GARRICK, as Tancred. Canvas, 23½ by 19½ in. 14

RICHARD WILSON, R.A. (ascribed to).

Born in Wales in 1714, died in Wales in 1782.

A RIVER SCENE, with figures and ruined castle in the mid-distance. Canvas, 16 in. by 19¼ in. 15

A LANDSCAPE COMPOSITION, Mountain and Lake Scene, with Figures and Ruined Abbey. Canvas, 25½ in. by 35½ in. 16

SIR JOSHUA REYNOLDS, P.R.A.

Born at Plympton in 1723, died in London in 1792.

PORTRAIT of a LADY (supposed to be Miss Reynolds, the painter's sister), life size, half length, unfinished. Canvas, oval, 20½ in. by 21 in. 17

The ENTRANCE to MR. THRALE'S PARK, at Streatham, a sketch. Canvas, 10¾ in. by 15½ in. 18

THOMAS GAINSBOROUGH, R.A.

Born at Sudbury in 1727, died in London in 1788.

PORTRAIT HEAD of JOHN JOSHUA KIRBY, Author of Kirby's Perspective and Surveyor of the Royal Works at Kew, b. 1716, d. 1774. Canvas, 16½ in. by 11½ in. Formerly in the possession of Mrs. Trimmer, Kirby's daughter. 19

SAMUEL SCOTT.

Born in London about 1710, died at Bath in 1772.

SCENE on the THAMES with BOATS. The Strand shore and Westminster Bridge. Canvas, 18 in. by 27 in. 20

JOHN COLLET.

Born in London in 1725, died in 1780.

The AFFILIATION. Canvas, 17½ in. by 24 in. 21

GEORGE ROMNEY.

Born at Dalton-le-Furness in 1734, died at Kendal in 1802.

SERENA. "Sweet Evelina's fascinating power." Hayley's *Triumphs of Temper*, Canto I. Canvas, 35½ in. by 27 in. 22

BENJAMIN WEST, P.R.A.

Born in Pennsylvania, U.S., in 1738, died in London in 1820.

SAUL and the WITCH of ENDOR. A sketch for the picture. Canvas, 16¼ in. by 33 in. 23

WILLIAM HAMILTON, R.A.

Born at Chelsea in 1751; died in London in 1801.

PORTRAIT of MRS. SIDDONS, tragic actress, b. 1755, d. 1831. Small full length. Water colour, 19⅜ in. by 12½ in. Signed. 24

PORTRAIT of MRS. SIDDONS, as Jane Shore. Small full length. Water-colour, oval, 9½ in. by 6¼ in. Signed and dated 1791. 25

JOHN OPIE, R.A. (attributed to).

Born at St. Agnes, Cornwall, in 1761, died in London in 1807.

PORTRAIT HEAD, unfinished. Canvas, 20¼ in. by 16½ in. 26

THOMAS STOTHARD, R.A.

Born in London in 1755, died in London in 1834.

SCENE from Shakespeare's Henry VI. (Pt. 3, Act v., sc. 5.) A sketch. Panel, 8½ in. by 6¼ in. 27

PROSPERO and MIRANDA.—*Tempest* (Act i., sc. 2.) A sketch. Panel, 8½ in. by 5½ in. 28

PETRARCH and LAURA. Panel, 8¼ in. by 6¼ in. 29

GEORGE MORLAND.

Born in London in 1763, died in London in 1804.

WINTER SCENE, with Female and Donkeys. A sketch. Panel, 6¼ in. by 5 in. 30

LANDSCAPE and COTTAGE with Market-cart, Dog, &c. Canvas, 16 in. by 17⅜ in. 31

GEORGE MORLAND (after).

BEACH SCENE, with Boats, Boatmen, and Dogs. Canvas, 19¼ in. by 25½ in. 32

SAMUEL DE WILDE.

Born in 1747, died in 1832.

PORTRAIT of WILLIAM PARSONS, Comedian, b. 1736, d. 1795, in the "Village Lawyer." Water colour. Signed, and dated 1802. 9¼ in. by 7 in. 33

PORTRAIT of MRS. DAVENPORT as "Dame Ashfield." Water colour. Signed and dated, 1802. 9¼ in. by 7 in. 34

PORTRAIT of WILLIAM FARREN, Comedian, b. 1787, d. 1861, in the character of "Lord Ogleby." Small half length. Signed. 11½ in. by 9¼ in. 35

MICHAEL W. SHARP.

Died in 1840.

PORTRAIT of MISS DUNCAN, afterwards MRS. DAVISON, as "Juliana" in the *Honeymoon*. Small full length. Canvas, 11½ in. by 8 in. 36

WILLIAM ETTY, R.A.

Born at York in 1787, died at York in 1849.

NUDE FEMALE SLEEPING. A study. Canvas, 9½ in. by 12½ in. 37

AMELIA HUME, LADY FARNBOROUGH.

Died in 1837.

ENGLISH LANDSCAPE, with aged female. Millboard, 9 in. by 13¾ in. 38

ROBERT WILLIAM BUSS.

Born in London in 1804. Living in 1872.

PORTRAIT of RICHARD BENTLEY, D.D., Scholar and Critic. Born 1662, died 1742. Copy from the original at Trinity College, Cambridge. Small three-quarters. Canvas, 9½ in. by 7½ in. 39

PAINTERS UNKNOWN.

The INFANT ST. JOHN; a head. Fresco, 19 in. by 16 in. 40

The INFANT ST. JOHN, sleeping, with angels hovering above him. Canvas, 15½ in. by 12½ in. 41

SAINT MARY MAGDALEN. In the background the Crucifixion. Canvas, 51 in. by 40 in. 42

PORTRAIT of a GENTLEMAN, half length to knees. Panel, 12½ in. by 9½ in. An early Italian work. 43

HEAD of an OLD MAN, in the Dutch manner. Panel, 6½ in. by 5¾ in. 44

RIVER SCENE, with vessels; on the banks a large city and cathedral. Dutch School. A copy. Panel, 14¾ in. by 19¼ in. 45

VIEW IN HOLLAND; river, with city on the banks, figures, &c. Canvas, 15½ in. by 25¾ in. 46

A FÊTE CHAMPÈTRE. A sketch after Antoine Watteau. Panel, 5 in. by 8 in. 47

VENUS CHASTISING CUPID. Panel, 12½ in. by 9½ in. 48

CLASSICAL SUBJECT, Warrior suspending his shield. Canvas, 45 in. by 57½ in. 49

COURTSHIP. Canvas, 37½ in. by 27½ in. 50

The ELOPEMENT. Canvas, 18 in. by 15½ in. 51

FEMALE at a FOUNTAIN. A study. Millboard, 23 in. by 16½ in. 52

A YOUNG GIRL, seated. Panel, 5¼ in. by 4¼ in. 53

THE PRISONER. Oval; copper, 12½ in. by 9½ in. 54

DESPAIR, a nude figure, surrounded by demons. Canvas, 11 in. by 8½ in. 55

LANDSCAPE. Rydal Bridge, Westmoreland. Canvas, 17½ in. by 23½ in. 56

An ENGLISH LANDSCAPE, with cottage and milk-maid in the foreground. Canvas, 9¾ in. by 7¼ in. 57

LANDSCAPE, with cattle in the middle distance. Canvas, 14¾ in. by 20¼ in. 58

LANDSCAPE with COTTAGE. Panel, 9¾ in. by 15¾ in. 59

PORTRAIT HEAD; life size. Gentleman wearing a ruff. Time, James I. Canvas, 18½ in. by 14½ in. 60

FEMALE HEAD. Signed, C. H., 1633. Panel, 5½ in. by 4½ in. 61

SKETCH in MONOCHROME of GEORGE VILLIERS, second DUKE of BUCKINGHAM, when young; from the picture at Windsor Castle, by Sir Ant. Vandyck. Canvas, 14 in. by 11 in. 62

PORTRAIT of JOHN MILTON, Poet. Canvas, 13½ in. by 11 in. On the back is written in an old hand, "John Milton, Esq. "Done after the Life, 1658, æt. 50." The portrait is said to have come down in the family of Dean Bargrave, who was distinguished by his great loyalty in the time of Charles I. 63

PORTRAIT HEAD of MATTHEW PRIOR, Poet, b. 1664, d. 1721. Oval. Canvas, 23 in. by 18½ in. 64

PORTRAIT of a GENTLEMAN, time of William III. Canvas, 10¾ in. by 8¼ in. 65

PORTRAIT of a LADY. Time of Queen Anne. Small half length. Canvas, 10 in. by 8 in. 66

PORTRAIT of a GENTLEMAN, about 1750, small half length. Canvas, oval, 11½ in. by 9¼ in. 67

PORTRAIT HEAD of CALEB WHITEFOORD, Wit and Satirical Poet; b. 1734, d. 1809. Canvas, 15½ in. by 13 in. 68

PORTRAIT HEAD of SIR WILLIAM CHAMBERS, R.A., Architect; b. 1726, d. 1796. Canvas, 17 in. by 16¾ in. 69

PORTRAIT of DAVID GARRICK, Actor, b. 1716, d. 1779, as Don John. Panel, 17½ in. by 27 in. 70

PORTRAIT HEAD, life-size, of JOHN PHILIP KEMBLE, Tragedian, b. 1757, d. 1823, in the character of Vincentio. Canvas, 20½ in. by 16½ in. 71

PORTRAIT of JOHN PHILIP KEMBLE. Small half-length. Panel, 8¾ in. by 7¾ in. 72

PORTRAIT of JOHN PHILIP KEMBLE, as Coriolanus. Small whole length. Canvas, 59½ in. by 18 in. 73

PORTRAIT of WILLIAM CHARLES MACREADY, Tragedian, b. 1793, d. 1873, as Macbeth. Small whole length. Panel, 11½ in. by 9½ in. 74

PORTRAIT of JOHN PHILIP KEMBLE as Richard III. Small whole length. Canvas, 21¾ in. by 15¾ in. 75

PORTRAIT HEAD, life size, of MRS. SIDDONS, Tragic Actress, b. 1755, d. 1831. Oval, canvas, 21¾ in. by 15¾ in. 76

PORTRAIT of a LADY. Probably Miss Brunton, Actress, about 1800. Small three-quarters length. Canvas, 10 in. by 8 in. 77

PORTRAIT of EDMUND KEAN, Tragedian, b. 1787, d. 1833, as Richard III. Canvas, 93 in. by 57 in. 78

PORTRAIT of EDMUND KEAN, as "Sir Giles Overreach." Canvas, 11 in. by 9 in. 79

PORTRAIT of JOHN LISTON, Comedian, b. 1776, d. 1846, as Pompey in "Measure for Measure." Small half length. Panel, 9 in. by 7½ in. 80

PORTRAIT of an ACTOR [? Suett]. Small whole length. Oval, canvas, 21½ in. by 17¼ in. 81

PORTRAIT of a GENTLEMAN in an English clerical dress. Panel, 7¼ in. by 6 in. 82

PORTRAIT HEAD of a YOUNG MAN. Oval. Canvas, 20 in. by 16 in. 83

PORTRAIT HEAD. Life-size sketch. Panel, 12½ in. by 9¾ in. 84

MINIATURES.

JOSEF RIBERA, called IL SPAGNOLETTO (ascribed to).

Born at Valencia in 1589, died at Naples in 1656.

PORTRAIT of "LE DUC D'OLIVAREZ, MINISTRE DE PHILIPE 4," b. 1587, d. 1645; painted in oil on panel, probably a miniature copy after Ribera. 85

DIEGO RODRIGUEZ DE SILVA Y VELASQUEZ (ascribed to).

Born at Seville in 1599, died at Madrid in 1660.

PORTRAIT HEAD, in oil, of a GENTLEMAN wearing a small ruff. On copper. 86

ISAAC OLIVER.

Born in 1556, died in London in 1617.

PORTRAIT of FRANCIS NORTH, First Baron Guilford, Lord Keeper to Charles II. B. 1637, d. 1685. In ormolu frame. 87

PETER OLIVER.

Born in London in 1601, died in 1660.

PORTRAIT of a LADY. Costume time of James I. Signed P. O. Case of the time, enamelled green, with white grotesque flowers. Loop set with diamond. 88

PORTRAIT of ISAAC CASAUBON, Critic and Commentator, b. 1559, d. 1614. Small circular gilt case. Signed P.O. 89

SAMUEL COOPER.

Born in London in 1609, died in 1672.

PORTRAIT of the ARTIST, painted by himself. Signed S. C., 1657. 90

PORTRAIT of HIMSELF, drawn in chalk. Round the neck a lace kerchief tied with black ribbon. It is believed to have been in the Royal Collection at Kensington, and is supposed by Walpole to be by Jackson, a relative of Cooper, but is surely by the great Miniaturist himself. It is taken at a later period of life than the last miniature, but the likeness of the two is identical. 91

PORTRAIT, said to be of the PAINTER'S WIFE, but more probably of LADY CAREW, of ANTONY. 92

PORTRAIT of EDWARD MONTAGU, First Earl of Sandwich, Naval Commander, b. 1625, d. 1672. Signed, S. C. 1669. 93

PORTRAIT of ELEANOR GWYN, Actress, Favourite of Charles II., d. 1687. 94

THOMAS FLATMAN.

Born in London about 1633, died in London in 1688.

PORTRAIT of the ARTIST, by himself. Signed T. F. 1662. 95

PORTRAIT of a LADY, with blue dress and pearl ornaments. 96

BERNARD LENS.

Born in London in 1680, died at Knightsbridge in 1740.

PORTRAIT of LADY JANE CODD, when a child, in blue drapery, holding flowers. 97

PORTRAIT of COLONEL KELLET. 98

RICHARD COSWAY, R.A.

Born at Tiverton in 1740, died in London in 1821.

PORTRAIT of FIELD-MARSHAL CONWAY, Soldier and statesman, b. 1720, d. 1795. 99

FRANÇOIS HÜET VILLIERS.

Born in Paris, died in London in 1813, aged 41.

PORTRAIT of MADAME CATALANI, Italian singer, b. 1782, d. 1849, wearing a red head-dress. Signed and dated 1806. 100

ANDREW PLIMER.

Died at Brighton in 1837, aged 74.

PORTRAIT of THE RT. HON. WILLIAM WINDHAM, Statesman, in blue dress. B. 1750, d. 1810. 101

PORTRAIT of THE RT. HON. WILLIAM WINDHAM, in black dress. 102

PAINTER unknown (probably SOFONISBA ANGUISCIOLA).

PORTRAIT of SOFONISBA ANGUISCIOLA, of Cremona, painter, b. 1533, d. 1620, holding a large circular enriched disc with the letters R. R. X. C., and round the edge a motto. Painted in oil. Frame square, ormolu with coral ornament. 103

PAINTERS UNKNOWN.

PORTRAIT HEAD, in oil, of a GENTLEMAN, with long hair, and wearing a lace collar, with bows of ribbon on the shoulders. On copper. Inscribed "Velasquez." Probably after him. 104

PORTRAIT, in oil, of a GENTLEMAN wearing a large collar trimmed with lace. On copper. Labelled on back "Velasquez." 105

PORTRAIT, in oil, of a GENTLEMAN in close doublet, and small lace collar. Apparently Spanish. On copper. 106

PORTRAIT, in oil, of MARIE DE MEDICI, Queen of Henry IV. of France, b. 1573, d. 1642; pink dress embroidered with gold, and small lace ruff. On copper. Apparently Italian. 107

PORTRAIT, in oil, of a LADY wearing a pearl necklace and lace neck-kerchief. Probably Italian. 17th century. 108

PORTRAIT, in oil, of a LADY wearing a pearl necklace. Probably Italian. 17th century. 109

PORTRAIT, in oil, of a LADY in an early Italian embroidered costume. On copper. 110

PORTRAIT, in oil, of a CARDINAL, said to be the Cardinal de Bourbon, b. 1520, d. 1590. On copper. 111

PORTRAIT HEAD, in oil, of a GENTLEMAN wearing a red and white cravat. Probably French. Middle of 17th century. On copper. 112

PORTRAIT HEAD, in oil, well expressed. French. Middle of 18th century. On copper. 113

PORTRAIT, in oil, apparently French, of a GENTLEMAN, in a University costume. On card. 114

PORTRAIT, in oil, of a GENTLEMAN wearing, apparently, a French University dress. On back inscribed "Jo. Evelyn." On copper. 115

PORTRAIT, in oil, of a DUTCH DIVINE wearing a large hat. On copper. 116

PORTRAIT, in oil, of a DUTCH DIVINE. On copper. 117

PORTRAIT HEAD, in oil, wearing a large hat. Probably Dutch. On copper. 118

PORTRAIT, in oil. A MALE HEAD with Beard and Lace Collar. Time of Elizabeth. 119

PORTRAIT, in oil, of a LADY wearing a large lace double ruff. Time of Queen Elizabeth. On copper. 120

PORTRAIT, in oil, of a GENTLEMAN wearing a ruff. Time of James I. 121

PORTRAIT, in oil, of a LADY with standing ruff, pearl necklace, and handsome jewel. English. Time of James I. On copper. 122

PORTRAIT HEAD, in oil, of a GENTLEMAN wearing a ruff. Time of James I. On copper. 123

PORTRAIT of LUCY PERCY, Countess of Carlisle. Probably a copy after Bernard Lens. Frame silver, inlaid on the back with tortoise-shell and mother-of-pearl. 124

PORTRAIT of a GENTLEMAN. Costume and time of Charles I. painted in oil, panel, with carved oak frame. 125

PORTRAIT to knees, in oil, of a GENTLEMAN in half armour, wearing a large lace cravat. English. Time of Charles I. Copper. 126

PORTRAIT, in oil, of a GENTLEMAN in armour. Time of Charles I. On copper. 127

PORTRAIT, in oil, of a GENTLEMAN wearing a large lace collar. Dated 1640. On copper. 128

PORTRAIT, in oil, of a GENTLEMAN. Costume of Charles I. On copper. 129

PORTRAIT of a CAVALIER. Cleverly painted in oil; armour; lace and red ribbon tie round neck. Silver case, engraved. 130

PORTRAIT, in oil, of ANTHONY ASHLEY COOPER, first Earl of SHAFTESBURY, Statesman, b. 1621, d. 1683. Probably a miniature copy after Michael Wright. 131

PORTRAIT of ARCHBISHOP TRIEST (after Vandyck). Signed (initials unknown), and dated 1679. 132

PORTRAIT of a GENTLEMAN. English costume. 17th century. 133

PORTRAIT, in oil, of a LADY. Time of Queen Anne. Probably after Sir Peter Lely. 134

PORTRAIT, in oil, of SIR RICHARD STEELE, Essayist, b. 1671, d. 1729. On copper. 135

PORTRAIT of JAMES BURNETT, LORD MONBODDO, Metaphysician, b. 1714, d. 1799. On ivory. 136

PORTRAIT of MRS. HESTER LYNCH PIOZZI, Writer, and friend of Dr. Johnson, b. 1739, d. 1821. 137

Two PORTRAITS, one painted on either side the same copper, beautifully finished in oil, said to be of the Admirable Crichton, but the costume is apparently later. Was in the Rogers Collection and then called the portrait of a youth at different periods of life; yet both the heads appear to have been painted at the same time, and may not improbably be portraits of two brothers. 138

PORTRAIT of a MAN IN ARMOUR, wearing a red cap. Case silver. 139

PORTRAIT, in oil, of a GENTLEMAN wearing a ruff. On copper. 140

PORTRAIT, MALE HEAD, in oil. Hair cut short, lace ruff. On copper. 141

PORTRAIT, in oil, of FREDERICK HENRY, Prince of Orange, Stadtholder, b. 1584, d. 1647. On copper. 142

PORTRAIT, in oil, of a GENTLEMAN—face well expressed. On copper. 143

PORTRAIT, in oil, of a GENTLEMAN. On copper. 144

PORTRAIT of a YOUNG MAN HOLDING A BOOK. Books in background. 145

PORTRAIT, in oil, of a LADY, wearing a pink dress. On copper. 146

PORTRAIT, in oil, of a LADY. On copper. 147

DRAWINGS.

INTRODUCTION.

However true it may be that taste in the fine arts is a natural gift, there can be no question that experience always tends to its improvement, or, as it were, its proper professional education; and this has been fully exemplified in all the collectors I have been acquainted with whose studies and acquisitions have been made for pure love of the beautiful, uninfluenced by the mere money value of their collections, or by the purchase of fine objects simply as a matter of good investment.

A proof of the truth of this idea is afforded in the collection of drawings bequeathed to the nation by the late Rev. Alexander Dyce, who evidently commenced with a fair amount of love for the really beautiful, but with this great drawback to his system —that he did not follow the judicious plan pursued by men of better organized minds, that of weeding his collection as his taste and experience improved: had he followed this plan we should not have for instance, side by side, a beautiful study by Raffaello, the first idea for one of a series in the Loggie of the Vatican, and a wretched caricature on the master, "A study of a nude figure of a man," &c. This may probably have been obtained by Lawrence in a lot at an auction of some importance, and have been valued as being impressed with Lawrence's mark. In justice to the liberal donor, I think that in the arrangement of the Dyce collection the chaff should be sorted from the grain, and that those drawings I have selected, and of which I have supplied a list to the authorities, should be always kept separate, and properly mounted and arranged, while those of inferior grade or minor importance might be placed in a volume and preserved for reference only.

There are in the collection more drawings with high sounding names besides the one mentioned above, which are either spurious studies, or executed by pupils of the artists under whose names they pass—those attributed to Dürer, for instance, are both to be classed under the former head, and those attributed to Rembrandt under the latter, none of them being by the artists themselves. Possibly it may be considered that I am not doing justice to Mr. Dyce, in pointing out at this early stage of my notice these defects, but I have preferred to have a clear understanding of the matter in question, and to follow the same course in my comments upon his collection that I should adopt in its arrangement—that is, simply to clear away some of the rubbish, as by this means we shall be better able to see what is really good.

One thing which is very much in favour of the quality of the drawings in this collection, if we except the one mentioned on

the previous page as bearing the initials of Sir Thomas Lawrence, is the fact of so many of them being impressed with the marks of celebrated collectors—such as the Earl of Arundel, Prosper Henri Lanckrinck, Sir Peter Lely, the two Richardsons, Padre Restà, Jan Pieter Zoomer, Pierre Jean Mariette, J. A. Crozat, Lord Spencer, Conte Francesco Algarotti, Dr. Peart, Nathaniel Hone, Count Caylus, Sir Edward Ashley, Richard Cosway, William Esdaile, John Barnard, Thomas Hudson, Arthur Pond, William Young Ottley, George Knapton, Benjamin West, Ralph Willett, Robert Dumesnil, Sir Joshua Reynolds, &c.

Commencing with the Florentine School, we find an interesting drawing by Pollajuolo, without however any particular display of his favourite study of anatomy, followed by studies by Bandinelli, with his fine telling stroke with the reed pen, and bistre: then come a leaf from one of the sketch books of Leonardo da Vinci, which has unfortunately been tampered with, and a good specimen or two of the writer as well as painter, Vasari. But the most interesting drawing is that by Finiguerra, (specimens of whose work are so rare,) one of those allegories so common at the time—and for years afterwards, as is fully exemplified by the number of them engraved by Marc Antonio and other workers with the needle and burin—but which no writer on art has been able to explain. The design for an altar-piece by Bartolomeo fills a link in his painstaking studies for his picture in the Uffizi, and the slight sketch for a portion of the Medici Tombs at Florence by Michel Angelo, although unimportant itself, becomes of value when it is understood that many other studies for the same monument are in England. The spirited skirmish by Antonio Tempesta, is worthy of a passing remark, and concludes the notice of such drawings as are worthy of note in this school. In the next, that of Sienna, there is only one, by F. Vanni, which is a fair example and interesting from the fact of its having been engraved.

The Roman School commences with Raffaello's study mentioned above, with its marks of former eminent collectors—a drawing which has escaped the notice of Passavant and other writers on art, but is unquestionably by the master. The portrait of the Duke of Urbino is also fine, though not of the same quality as the Moses. Then comes a very clever sketch with a pen by Raffaello's pupil, Perino del Vaga. The engraver's drawing of the "Massacre of the Innocents," by Martino Rota, is interesting, as giving an instance of the usual painstaking method of preparing an elaborate drawing for the engraver to work from—often so skilfully executed as to be taken for the painter's own work—a mistake which is very excusable, for, in many instances, the masters did themselves prepare these guides for their followers with the burin: even Raffaello himself found time to execute many, so much interest did he take in seeing his designs properly translated by Marc Antonio. Vasari indeed distinctly mentions that Raffaello sometimes corrected the outline on the copper, a statement fully borne out by a careful examination of some of the engravings

such for instance as the Judgment of Paris, where the corrections made with the needle are easily detected by the aid of a lens. A fine drawing by Cortona is next worthy of notice, representing a Roman Sacrifice: it has been engraved by Bartolozzi, whose too careful manner, suitable for the small classical designs of Cipriani, failed to render the ideas of a painter of larger and more important subjects. Two good sketches by Borgognone come next, very clever, but slight in execution. Then a fair Carlo Maratti, of the head of the Virgin in red chalk, and the last to be noticed is by Berrettoni, of Venus and the dead Adonis, in bistre.

Of the Venetian School, we have a fair study by Titian, in black chalk, a study in pen by Battista Franco of the Rape of Deianeira, and a beautiful drawing of "Men Loading Asses" by the chaste designer of landscapes, Domenico Campagnola: also two clever studies by Bassano, one of them, however, rather coarse and grotesque, and a number by Tintoretto, made for his large picture of the "Crucifixion," so finely engraved by Agostino Caracci. There are fifteen of these slight spirited studies in black chalk on grey paper, probably all from the Reynolds collection, and there are others elsewhere; but the number is easily accounted for when one considers the multitude of figures in the picture and its richness of incident. Two sketches by Farinato are bold and clever, as are one by Paolo Caliari (Veronese), two by Jacob Palma of the "Entombment" and "Christ Descending," and another by Sebastiano Ricci, entitled "Panis Angelorum:" these examples may be said to conclude with a view of a tomb and chapel by Canaletto, for the slight sketches by his pupil Guardi, though true enough, are not of much importance.

The Mantuan School is dependent for its place here on a good drawing by Bartolomeo Manfredi of a Holy Family, in pen and bistre; so that we must pass without delay to the Parmesan, which makes a fair start with three genuine works of Correggio. The first is the recumbent figure of an angel, in red chalk heightened, the next a study of a female playing upon the flute, a pure little piece of poetry with two heads on the same sheet; and the third a very fine study, in red and black chalk, of the academical figure of a man seated. Then come some of the endless studies of Parmigiano, who probably supplied his contemporaries with designs to assist them in their efforts to express motion. I am confirmed in my opinion by the number of his etchings which have evidently been fixed up in painters' studios, as shown by the fact that they bear the holes from the pins or nails used for the purpose, as well as the invariable oil stain. Most notable is a sketch in pen and bistre of a dancing Cupid, then a beautiful design, probably copied from a Greek gem, of a winged female figure holding a lifeless man by the arm, and a second subject on the same sheet of Hercules struggling with Cerberus. A slight sketch in pen follows of a female partly draped, and another, also in pen, of an old man seen in profile. Last among what is worth noticing in this school may be men-

tioned a fine sketch in black chalk for the Assumption, by Lanfranco.

The School of Bologna commences with a fair drawing by Tibaldi, in black chalk, washed with Indian ink, representing the Birth of the Virgin, followed by another in pen and sepia, washed, of St. Anthony of Padua, by Federigo Barocci. We have after this, three creditable performances by Guercino—the first, in red chalk, a saint about to be decapitated; the next, an allegorical drawing of a young female seated in a car, in pen and bistre; the third, a study of a youth wearing a fur cap. It would be strange, indeed, to find a collection of drawings without a few by Guercino, for the examples are innumerable, and very few of them studies for pictures: most of them have evidently been executed in a rapid manner to multiply the number for sale, for there must have been a large market for them during the painter's life. We have next a very fine landscape, in pen and sepia, by G. F. Bolognese, and another, a view of the Church of St. Lorenzo at Rome, signed by the artist. By Simon da Pesaro, we have a beautiful study of Cupids seated on clouds, in red chalk. This brings the School of Bologna to a close.

The remarks made above on Guercino apply equally to Luca Cambiaso, of the school of Genoa, of whose meretricious performances with pen and bistre we have here 17 examples. The best is a slight sketch for Leda and the Swan, but two others are perhaps worthy of a passing remark, namely, "Angels grouped in the clouds, bearing the implements of the Passion," and "Venus dissuading Adonis from the Chase." The very slight execution of the Leda accounts for its attractiveness, for had it been more highly finished it would have lost its delicacy. To conclude this school we have here two bold studies in distemper colour, by Castiglione, the one representing "A Nymph surprised by Satyrs" being the best of the two. The only drawings of the Neapolitan School of any importance are a sheet of studies by Salvator Rosa in pen and sepia, and a clever design for a fountain in black chalk by Luca Giordano. Of the School of Fontainebleau, which is the last of the Italian, there is a study, in black chalk, of "Two Men embracing," by F. Primaticcio.

The German School commences with a curious and early specimen, wrongly ascribed to Martin Schöngauer though of his time. It is deficient in the beauty and sentiment of that master, though equal to him in the general treatment of the composition and richness of incident. The unusual rendering of the subject is remarkable, the angel presenting a sealed paper instead of the accepted offering, the lily, the emblem of purity. The fact of this having been in many important collections adds not a little to its value—more especially as it bears the mark of Sir Peter Lely. Next, ignoring of course the spurious Dürers, is a design by Hans Baldung Grün, for the subject of the Conversion of Saul, which he afterwards engraved on wood: so Italian in

feeling is this design, that some excuse must be allowed for its having been formerly erroneously ascribed to Titian. Two specimens by Hans Holbein follow, both of them being of the finest quality; the first a portrait in crayons on salmon-coloured paper of a gentleman, so noble in appearance that it would be interesting to identify if possible the individual portrayed; the second, the Capture of a City, of which a companion drawing is preserved in the print-room of the British Museum. – The subjects have not been made out of either. There is a feeling about the last-mentioned which probably might lead to its being mistaken for the production of Urs Graf, but on careful comparison with the productions of Hans Holbein, it will be found to be identical in many respects with that master's treatment, particularly in the manner of working, and the details. Melchior Lorch's design for one of his woodcuts, displays the firmness and power of outline which are characteristic of an artist who is in the habit of drawing on wood: this is followed by a clever design for a draped figure of an angel, designed by Joachim Von Sandrart, and by one of Hollar's delicately executed river scenes in pen. Two of Sir Godfrey Kneller's portraits succeed, one in crayons, and the other in black chalk, the former a gentleman and the latter a lady, both life size; and a head of an elderly man in crayons, by Sir Peter Lely, signed.

In the Dutch School the drawings attributed to Lukas van Leyden are merely copies from his prints. The first work of any merit is by Octavio Van Veen, a bedroom with numerous figures; next comes one of Heinrich Goltzius's highly finished productions, signed, and dated, which was engraved by Saenredam and another contemporary engraver; an allegorical subject by Abraham Bloemaert; some drawings in pen by Cornelius Poelemburg, merely studies in landscape, only one of them having a figure introduced; and some careful and neatly finished views in Holland, in black chalk, by Jan van Goyen. Other noteworthy landscapes are by Jan Pinas, Roeland Roghman, and J. Stellingwerf; those attributed to Rembrandt are all spurious —one, however, is by his scholar, Jan Lievens. The one ascribed to Adriaan Ostade, of the Pig Killer and his family, possesses some of the merit and feeling of that painter, but is hardly good enough for his hand, and if by him must be an early effort. The specimens by Antoni Waterloo are all genuine, and the large one of a stream crossed by a slight wooden bridge, in black chalk, is extremely fine. A street scene, with trees shading the thoroughfare, a pretty production in body colours by Philip de Koningh, recalls, like many others of this school, Dutch life in all its truthfulness; a highly finished "Interior of a Merchant's Office," with its staff in full activity, is interesting as having been engraved; a landscape with cattle drinking, in red chalk, by Nicolaas Berchem, and a view on the Rhine by Jan Almeloveen in pen, are fair examples of the masters; and one of the specimens by Paul Potter, executed at the age of 17, is of some interest, as showing the early progress

of one of the most famous masters of the school, but the better of his drawings is a study of trees in black chalk—both are signed. The two Ruisdaels are both good drawings, and also the classical landscape, by F. de Moucheron, although the two men's works are as different as those of any artists can well be. Pieter de Molyn is well represented by six examples of his careful pretty little studies of landscape, neatly executed, in black chalk, and washed slightly with Indian ink. William Van de Velde, the younger, of course is found here, his sketches being so plentiful that a collector still living used to boast of having as many as would pave Covent Garden: the best is a "Fleet of Men-of-War, unfurling their Sails." Curiously enough a sketch by Paul Sandby in this collection has been attributed to Van de Velde, as if that artist had not done enough himself. A little landscape in pen by Dirk Maas, and signed, is very pretty and true; so also is the view of Amsterdam by Gerard Rademacker. Jan Van Huysum's classical landscape is curious as a specimen of the master's works executed before he took entirely to flower painting. "The avenue of trees on the bank of a canal" a pretty Dutch view in distemper by a painter not much known to fame, although deserving of it, Paul Constantin La Fargue, and a fair specimen by Hendrik Spilman, with two by Hendrik Kobell, conclude what is noteworthy of this school, which ranges from the beginning of the 17th century to the close of the eighteenth.

The Flemish School commences with an anonymous but interesting example of the latter end of the 15th century, in distemper, which has been attributed to Cimabue. The next in chronological order of any note is a landscape with banditti, by Paul Bril, in pen, and signed; another of a large size in pen, tinted by Peeter Breughel, is one of those subjects of festivity so dear to painters of this School, whose efforts to crowd every phase of Flemish life into one composition are incomprehensible, as regards the amount of labour unsparingly bestowed; the two drawings, by Jan Breughel, of simple landscapes are very pretty. Three specimens by the engraver, Jacob de Gheyn, the elder, are good examples: this artist's drawings are often taken for those of his Dutch master, Heinrich Goltzius, but to find one ascribed to Lukas Cranach, a German of about a century earlier, is somewhat astounding to connoisseurs. Another "Kermesse," this time by Roeland Savery, is larger and more important than the one by Breughel just mentioned, and displays the added incident of peasants carrying an effigy of the Pope. Next comes a master of a very different stamp, Peter Paul Rubens: the first of his specimens represents "The Eternal Father," another "Lot and his Daughters." Both are in black chalk, as also is a remarkable study of arms from nature. A fine landscape in pen, by Lucas van Uden follows, and another by David Teniers, the younger, enlivened with figures; also a highly finished "View on the Tiber," by Lievin Cruyl. Sir John Baptist De Medina next figures in our list, a name better known in Edinburgh than elsewhere:

we have by him the set of drawings in pen and bistre, washed with Indian ink, for the first edition of Milton's Paradise Lost published with plates. They are of meretricious design, but they have evidently been highly esteemed by a former possessor, being elaborately mounted with rusticated borders in distemper, by an Italian penman named Pellegrino, who ostentatiously gives his name in full on the title. This school is concluded by a master whose drawings are more important for their rarity than for their beauty, Peeter Tillemans.

The French school opens with a couple of specimens by that great master of design, Jacques Callot. One of them is a study for his masterpiece, "The Temptation of St. Anthony," which, judging by the number of careful studies that he made for this wonderful production, he intended to be his chef-d'œuvre: its importance was no matter of chance, as was also the case with Raffaello's picture of the "Entombment" in the palazzo Borghese, of which likewise so many studies exist. The grotesque design of Jacques Bellange of the "Virgin and Saint" follows, curious in its way, as showing the painful efforts of a rather clever man painting evidently on commission. Had he been inspired with enthusiasm he would probably have done better. The two drawings of the same subject, "Theseus discovering the sword of his father," by Nicolas Poussin, are both good, the one executed in red chalk being perhaps the better of the two; they are interesting as showing the pains taken by the master in the arrangement of the principal figures. The two Claudes are fine, particularly the grand study, in pen and bistre, from the upper portion of a tree in full foliage. The second is curious as being the same design as one in the "Liber Veritatis" of the Duke of Devonshire, which was engraved by Richard Earlom. Gabriel Perelle, well known, like Callot, to print collectors by his etchings, is here represented by one of his drawings of a "Landscape with Ruins." Next comes one by a painter, Van der Meulen, always claimed by France, but still unmistakeably Flemish, representing a "Fight for Roman Standards" in pen: this is followed by another by the same artist, a specimen of his more careful manner, and probably executed by him before he resided in Paris. Sebastian Le Clerc's designs for book illustrations are careful, as such drawings generally are and ought to be; then we have a good specimen of Jean Jouvenet, a "Kneeling Figure with Arms extended," which has in all probability been engraved; and La Fage's design for a frieze in pen is worthy of a passing remark, as also are the drawings of Bernard Picart, which have been mistaken for those by Le Clerc. The little female head executed in red and black chalk, by Watteau, is beautiful, and a drawing of the seated figure of a man in the same materials by his scholar, Nicolas Lancret, is a fair example of that artist's ability. Two drawings by François Boucher come next—one particularly fine, a study of "Cupids," in black chalk: there is a third attributed to this master which illustrates my idea on the amount of weeding to be desired, for in this

instance we have a copy from a print, and not at all a good one. Le Prince's drawings are not so well known as the last painter's works, but they are in many instances deserving of the close companionship they are found in here—the "Study of a young Maiden in semi-oriental Costume" will be found to bear out the remark. A modern drawing by a well-known lithographic draughtsman, Jean Victor Adam, finishes the list of noteworthy French works in this collection.

Then come five drawings of the Spanish School. One of the most interesting, though more for its local and historical than for its artistic merits, displays the incidents at a bull fight in the "Piazza di Madrid," about the middle of the 17th century, illustrating the manner in which such exhibitions were arranged, and showing the spectators crowded even on the housetops to witness their favourite sport.

Mr. Dyce did not fall into the error into which so many men of high training were betrayed at the time when he commenced collecting—the assumption, namely, that his own countrymen were inferior to their neighbours as painters, and that their works were not worthy of foreign companionship. For taken altogether, the English portion of his collection is the best. We commence with a fine study in black chalk, by William Dobson; then we have Isaac Fuller's spirited sketch for his own portrait, which is now at Oxford, and is engraved in the 4th edition of Walpole's Anecdotes of Paintings; then comes one of John Greenhill's portraits, that of George Digby, Earl of Bristol, in crayons, and a full supply of Sir James Thornhill's pen and sepia sketches—two of them for the same subject, showing much painstaking with poor results. The elder Richardson next attracts our attention by two heads, one in pen, and the other in red and black chalk; the first, of a man in a tie-wig and three-cornered hat is much the finer: both are dated by the painter. Hogarth may be said to be a blank, for there appears only a copy of one of his prints. This is followed by a highly finished study in red chalk, by the etcher, Thomas Worlidge, and a sketch for a portrait, by Francis Cotes. Alexander Cozens comes next (the father of the better known John), whose volume of drawings now in the print room of the British Museum, Leslie relates, was lost by him in Italy, and accidentally discovered by his son. Excepting in this volume his drawings are very uncommon. One is drawn with a camel hair pencil, a favourite manner of working with him. Next comes a very fine sketch by Johan Zoffany, in black and red chalk. John Hamilton Mortimer's versatile book-illustrations follow, mostly executed with the pen, some tinted: two of them are studies from Shakespeare which he successfully etched himself. I may also notice two landscapes by the clever but meretricious painter Zuccherelli, who was so well patronized in this country, and obtained the honours of the Royal Academy.

By Richard Wilson the great painter of classical landscape who was so disgracefully neglected in his painful efforts to obtain bread, there are no less than twenty-eight sketches;

most of them, it is true, very slight, but still possessing the same refinement of thought as his pictures. The most remarkable for poetic feeling in the series is certainly "The Lake of Nemi, 1753:" it is a gem of the brightest water for a student whose art education is advanced enough to comprehend it. The "Landscape with effect of Storm" is likewise very fine, and it is of interest as the figure of Amelia was introduced into one of his well-known pictures without alteration. "Castel Gandolfo" and "Baiae" are also extremely beautiful. Sir Joshua Reynolds's study in black and red chalk for "Puck on a Toadstool" is of interest to all lovers of the master's work, as being the first idea for one of his favourite subjects: we have also the first sketch for the celebrated portrait of the "Marchioness of Tavistock" at Woburn, slightly rendered in black chalk heightened with white, and two other sketches for portraits. Two of Giovanni Battista Cipriani's well-known and beautiful designs are here, the best being the man conversing with two females, in pen and sepia, washed. The second has a curious note, with the date of 1768, on the opening of the Royal Academy. One of Reynolds's most important rivals in portraiture, if we omit Romney, and the contemporary of Wilson in landscape painting, Thomas Gainsborough next approaches. We have 26 of his studies, many of them of the finest quality: see "Landscape with Figures," "Landscape with Market-cart," "Woody Landscape with Figures," "Effect of Storm," "Suffolk Scenery," and "View in Suffolk," all truthful studies from nature and full of the exquisite poetical feeling that so distinguished this painter from all his contemporaries except poor Wilson. Then of his figure subjects and portraits we have noteworthy examples in "First design for a Picture," "A Shepherd Boy standing," and the life size study of a head introduced in the composition from which Richard Earlom engraved a plate.

Gainsborough is succeeded by John Cozens, called the father of English landscape painters in watercolours. Be this as it may, his Italian education had given him, as was the case with Wilson, that classical taste in the treatment of his subjects which adds refinement to his more simple compositions. The two most beautiful are the "Lake Scene, with Mountainous Distance," and the "Coast Scene with Storm Effect," but the most beautiful of all, although slight, is "View in Switzerland:" this is charming indeed, but there are others which are good, such as the "Lake Scene," the "Valley with Winding Streams," and the "View of Geneva." William Hamilton's drawings are pleasing, as his meretricious compositions usually are: the two noticed here owe their chief interest to the fact that they are portraits of the celebrated tragic actress, Mrs. Siddons. Next comes Thomas Girtin, a man whose individual influence on the school of English watercolour painting marked an epoch in that branch of art of which his short life did not enable him to see the result, but which was seen by his companion in colouring prints, and afterwards in making drawings for Walker's "Itinerant"—J.

M. W. Turner. We have here four examples, two of them, "Landscape with a River Winding" and "Landscape view from a Hill," exceedingly fine—one in fact as fine as anything he ever touched. The "Banqueting House," one of his very early and boyish attempts, is curious as showing how rapid his progress was a few years afterwards. Four specimens by George Morland follow, all good—the first "Landscape with Figures," a truthful little bit of that English rustic life and scenery, which he loved so well to depict. "The Portrait of Mrs. Ward," the painter's sister, is interesting. The studies in chiaroscuro executed by the Rev. William Gilpin, for his printed work on the Fine Arts, are all so similar that we wonder why he repeated the subject: one teaches quite as much as a hundred, perhaps more, for we are apt to get confused by repetitions, and wrongly to accuse ourselves of inability to appreciate each particular distinction. Angelica Maria Kauffman is represented by four fair specimens of her pastoral efforts, the best being that of Angelica and Medoro, in colours. Seven drawings by Paul Sandby follow, one a fine composition, "Ruins on a Rock." Two of the others were engraved in aqua-tint by himself.

Next comes the amateur caricaturist, Henry William Bunbury, who presents us with one of those popular subjects which pleased our ancestors at the latter end of the last century—for the subject, a college scene, was engraved in 1780. We have also six studies from his designs, which were etched by Thomas Rowlandson for the "Picturesque Beauties of Boswell." One of them, which, however, is not to be found in that series, may be intended for a meeting at Mrs. Piozzi's, for there is evidently an allusion to "blue stockings," the legs of the whole party being tinted grey, including the wooden one of the soldier who is a member of the party.

P. J. de Loutherbourg is here introduced, in three drawings. "Landscape with Cattle" is rather good; but the next is remarkable as refuting the proverb that shepherds are weather-wise, for though a heavy storm is evidently approaching, the herdsman is making no effort to place his cattle under shelter or to seek refuge himself, his attention probably being engaged by the tones of his bagpipe. One of Bartolozzi's mythological subjects highly finished in colours is included in the collection. Of four drawings by another of Turner's early contemporaries, Thomas Hearne, a good specimen is "Ludlow Castle, 1788," as also is the "Priory Church at Haddington;" but they partake of the peculiar hardness in the distance which generally distinguishes this master's works from those of his more celebrated contemporaries. A fine drawing follows by another man of the same period whose works are rather uncommon, Julius Cæsar Ibbetson, "The Sale of the Pet Lamb." Next we have a fair specimen of each of the academicians, James Northcote and Benjamin West, and six by the vigorous, but somewhat eccentric Henry Fuseli—the spirit of a beautiful maiden hovering over her parents in their declining life was executed

by the latter in one of his more sober moments. Next comes a humorous designer of almost the same vigour as the last, but ten times more prolific, Thomas Rowlandson, who so successfully portrayed every style of rough English life with that broad, though not over decent, humour, for which he was unrivalled; now and then introducing a sweet bit of landscape, and not being below a little pathos where he thought it desirable. There are 34 of his designs here, some in his best style. See, for instance, in "A Roadside Inn, 1784," how well are the dispositions of the soldiers taking refreshments rendered by their different actions! See also "Hampton Court Palace" and "Portsmouth Harbour—Lord Howe's Victory," for incidents of vigorous life. For more refinement, see the charming drawing of "St. Austell, Cornwall," and the view of "Kew Palace;" remark also how true is the ruffianism of the maddened crew at the "Betting Post." These are followed by the "Tour of Dr. Syntax," for which Mr. Combe wrote the verses. Here we have the poet indebted to the painter. Only three of the drawings from this collection however were etched and published in the work, the remainder being quite new to the present generation of the admirers of the poem. The eminent caricaturist James Gillray next supplies a series of six designs for one of his popular etchings, the painstaking and numerous alterations being quite unaccountable in a genius so versatile, so rapid in execution. Gillray was evidently in no happy mood while engaged on these sketches. While mixing with the notes and suggestions for the title such observations, as "Poor Corregio died wretched, and Morland," was his madness making itself felt, or was he more probably suffering from despondency resulting from the effects of his besotted vice? How different a being was John Flaxman—whose two drawings follow, one of them of a man in grief, displaying his power of design linked with a pure feeling for a pathetic subject. Two of the youthful Lawrence's careful studies from the antique precede some of Samuel de Wilde's highly finished portraits of actors and actresses.

The large number of 86 sketches by Thomas Stothard have to be noticed. Although most of them are very slight, being hurriedly executed with pen or pencil on the first scrap of paper that came to hand, still, in most instances, they are of importance, being the first ideas for some of his most beautiful compositions. Many of them have been identified while others still remain to be made out: all are interesting as showing the method pursued in sketching on until the design pleased the painter's eye, which generally had beauty of form and an elegant flow of graceful lines in view. One of them, a "Prow of a Ship in Flames," is of some interest, as showing that Smirke as well as Chantrey was indebted to Stothard for some of his designs. There are only two of his important drawings—a very fine design for a candelabrum and a youth supporting the lifeless form of a maiden. Thirteen of Richard Westall's illustrations to Milton, Cowper, &c. follow, the most important being the coloured drawings for Beckford's

"Vathek"—all that can be said of them however, is, that they are very pretty. Sir David Wilkie's 20 sketches are important as being, in some instances, painstaking studies for some of his pictures, such as "Holyrood Palace," "The School," "The First Earring" and the "News from the Battle of Waterloo." Some fine examples by the well known John Varley follow, "The Lake Scene" and "Coast Scene" being both good; but the finest is a "Welsh View with Cottage," which is really beautiful in treatment, and charming in colour. The river scene, however, by John Sell Cotman is enough to prove the latter to be by far the greater man of the two, there being always a subtle grandeur in the treatment of his slightest works. The Turners are all, I fear, spurious. Two studies by John Martin, are important, one as being a sketch for his large picture at Kingham, Durham: his drawings, moreover, are by no means common. A mention of five views by Frederick Christian Lewis—of "Oxford" and "Berry Pomeroy Castle," all in colours—and of a "River Scene" by William Havell, will bring to a close this brief summary of Mr. Dyce's important bequest of drawings to the nation.

G. W. REID.

FLORENTINE SCHOOL.

MASO FINIGUERRA.

Goldsmith, worker in niello, inventor of the process of taking off impressions on paper from engraved plates.

Born 1410, flourished in the middle of the 15th century.

There appears to be but one collection in Europe containing drawings ascribed to this master, that in the Ducal palace at Florence, which originally formed a portion of the collection of Cardinal Leopold of Tuscany. Baldinucci speaks very highly of this series of fifty-six works, and describes them as principally studies of single figures, designed with a pen on white paper, and slightly shaded with bistre or Indian ink, and as possessing, in an eminent degree, that correctness of outline and simplicity of manner which especially characterise the works of Masaccio. Baldinucci uses this language to favour his theory that Finiguerra was the last-named painter's scholar.

VENUS, standing, partially draped, holding a bow in her right hand, and a vase in her left, from which water is flowing to Cupid, who is reclining on the ground; on the other side, at the back of the Goddess, is a boy, with a caduceus; above is inscribed, in a semicircle, VENERI VLCANI VXORI DICATVM. Pen and bistre, highly finished. 148

Height, $10\frac{9}{12}$ *inches.* *Width*, $8\frac{5}{12}$ *inches.* *With the corners cut off.*

The initials of the artist, I. F. T., are on a tablet beneath, transposed for engraving, and may be read thus, "Tommaso Finiguerra incidit." From the Collection of Richard Cosway, R.A., and probably the drawing described in the sale catalogue of his collection, No. 362, as by Andrea Mantegna.

ANTONIO DEL POLLAJUOLO.

Goldsmith, Painter, and Engraver.

Born at Florence in 1426, died at Rome in 1498.

FEMALE, standing, wearing only a piece of drapery over her arms; she holds a vase in her left hand and presses one of her breasts with the other: Cupid stands behind with his torch. An altar is on the right with burning incense. Pen and bistre, highly finished. 149

Height, $9\frac{7}{12}$ *inches.* *Width*, $6\frac{9}{12}$ *inches.*

Collection unknown.—A floral ornament.

BACCIO DELLA PORTA, called FRÀ BARTOLOMEO.

Born at Savignano, near Florence, in 1469, died in 1517.

DESIGN for an ALTAR-PIECE. The Virgin and Child, with Saints.* Two of them are embracing in the foreground; the Virgin above, four other saints on each side, standing. A study for the picture in the Gallery of the Grand Duke of Tuscany, in which no saints are introduced in the foreground, but two angels are seated on the steps side by side, and the figure of St. Anne is represented standing behind the Virgin. The composition has been engraved by Giovanni Antonio Lorenzini. Black chalk on brown paper. 150

Height, 8 *inches*. *Width*, $6\frac{5}{12}$ *inches*.

FEMALE, holding a book with both hands, and turning her head towards the left. Study for a Sibyl, very slight; not in the painter's usual manner of working. Black chalk on brown paper. 151

Height, $11\frac{7}{12}$ *inches*. *Width*, $8\frac{7}{12}$ *inches*.

LEONARDO DA VINCI.

Born at Vinci near Florence in 1452, died in France in 1519.

STUDIES of four human heads and the skull of an animal. The head, in profile, of a young woman by the side of that of an old one; the face of an old man above, and a grotesque face turned to the left. The profile of the young woman is much injured by being touched upon. A leaf of a sketch book. Pen and bistre. 152

Height, $6\frac{11}{12}$ *inches*. *Width*, $4\frac{4}{12}$ *inches*.

ANDREA VANNUCCHI, called DEL SARTO.

Born at Florence in 1488, died at Florence in 1530.

The SALUTATION. A man appears on the left, ascending the steps, with a bundle on his shoulder; Mary and Elizabeth are embracing, and St. Joseph with a burden stands in the foreground on the right. Study in black chalk for the picture in the Scalza at Florence. There is an engraving of this composition with the address of Antonie Lefreri. 153

Width, $6\frac{1}{12}$ *inches*. *Height*, $5\frac{3}{12}$ *inches*.

Collections—Jonathan Richardson, Sir Joshua Reynolds, and Lord Spencer.

STUDY of the back of a female torso. Black chalk and delicately finished in Indian ink. 154

Height, $9\frac{6}{12}$ *inches*. *Width*, $4\frac{3}{12}$ *inches*.

Collections—Jonathan Richardson, senior, and Sir Joshua Reynolds.

---

* Another and more important study for this composition of the Virgin enthroned and surrounded by saints, is in the Cracherode Collection in the British Museum, and a third is in the Uffizi Gallery at Florence, which has only one saint on each side of the Virgin, and instead of the monks embracing in the foreground, a boy is seated, who is playing on the violin.

GIANNANTONIO SOGLIANI.

Born at Florence in 1478, died in 1530.

ST. JOHN reclining on the ground, sleeping: a study of the right fore-arm and hand beneath. Highly finished in red chalk. From a design by Lorenzo Sciarpelloni di Credi. 155

Width, 13 8/12 *inches. Height*, 7 11/12 *inches.*

IL ROSSO, called LE MAÎTRE ROUX.

Born at Florence in 1496, died in 1541.

ST. ANTHONY, standing, with his right foot raised on a stone, a bell in his right hand and a staff in the other hand. Pen, washed with bistre. 156

Height, 8 4/12 *inches. Width*, 3 8/12 *inches.*

Collections—Jan Pieter Zoomer and Jonathan Richardson, junior.

BACCIO BANDINELLI.

Born at Florence in 1487, died in 1559.

PORTRAIT of BENEDETTO VARCHI, Florentine writer (1502–65.) The head in profile, turned to the right. Inscribed, BENEDICTVS VARCHIVS. Boldly drawn in pen and bistre. 157

Height, 11 5/12 *inches. Width*, 8 *inches.*

BACCHUS, with a LEOPARD. The god holds a bunch of grapes in his right hand. Pen and bistre, slightly washed with Indian ink. 158

Height, 16 8/12 *inches. Width*, 10 3/12 *inches.*

Collections—Padre Resta and Pierre Jean Mariette.

STUDIES of nude figures; the principal one of a man, seated, with his right leg raised, much larger than the others. Pen and bistre. 159

Height, 16 3/12 *inches. Width*, 10 2/12 *inches.*

STUDY of a MALE FIGURE; naked, excepting a slight piece of drapery thrown across the shoulders; seen to the knees only and stooping. Pen and sepia. 160

Height, 12 5/12 *inches. Width*, 9 4/12 *inches.*

Collections—Jan Pieter Zoomer and Count Barck.

CAVE with the SKELETON of a gigantic animal secured by bands of leather to the branches of trees, and Human Figures. An Allegory. Pen and bistre. 161

Width, 15 5/12 *inches. Height*, 9 1/12 *inches.*

MICHEL ANGELO BUONARROTI.

Sculptor and Painter.

Born at Arezzo in Tuscany in 1474, died at Rome in 1563.

TWO STUDIES for the death of the children of Niobe. Sketched with the pen and slightly washed. 162

Width, 5 4/12 *inches. Height*, 5 3/12 *inches. Left corner at bottom cut off.*

Collection—Ralph Udney.

MICHEL ANGELO BUONARROTI—(*continued*).

STUDY, from the Cartoon of Pisa, of the man assisting his companions by the arm, and the naked soldier seated by his side. Pen, washed. 163

Height, $13\frac{19}{12}$ *inches. Width*, $10\frac{9}{12}$ *inches.*

Slight STUDY of a naked man reclining on his shield, and the figure of a horse above. Sketched with the pen and slightly washed. On the reverse, a slight sketch of one of the designs for the Medici tombs in the chapel attached to the church of San Lorenzo* at Florence. Pen and bistre. 164

Height, 5 inches. Width, $4\frac{7}{12}$ *inches. Of an irregular form.*

FRANCESCO ROSSI, called IL SALVIATI.

Born at Florence in 1510, died at Rome in 1563.

THE ESCAPE OF LOT. Destroying angels are seen above the doomed city, while others on the right are conducting the family to a place of safety, all but the patriarch's wife, who has already met her fate. Pen and ink, on salmon-coloured paper, heightened with white. 165

Width, $7\frac{8}{12}$ *inches. Height*, $3\frac{9}{12}$ *inches.*

Collections—Jonathan Richardson, senior, and Ralph Udney.

DANIELE RICCIARELLI, called DI VOLTERRA.

Born at Volterra in 1509, died at Rome in 1566.

CHRIST BEARING THE CROSS. A composition of many figures. The Maries are in a row on the left by the side of the cross, which two soldiers are lifting on the exhausted Saviour's shoulders; several horsemen are conducting the procession. Pen, on paper prepared with warm distemper colour, and heightened with white. 166

Width, $18\frac{1}{12}$ *inches. Height*, $12\frac{5}{12}$ *inches.*

Collection unknown—A floral ornament.

GIORGIO ARETINO VASARI.

Born at Arezzo, 1512, died at Florence, 1574.

THE WORSHIP OF THE VIRGIN. She is crowned on earth by angels, Death and Time sacrifice to her; she appears again in heaven, surrounded by the righteous, and the Saviour in a halo of glory by her side. Pen and bistre. 167

Height, $15\frac{8}{12}$ *inches. Width*, $9\frac{8}{12}$ *inches.*

VIGNETTE. JUPITER and EUROPA, in a frame, surrounded by arabesques, enclosed in a lunette with an arched top. Pen and bistre, washed. 168

Width, $8\frac{6}{12}$ *inches. Height*, $5\frac{7}{12}$ *inches.*

---

* There are many sketches preserved which Michel Angelo made for these tombs; some of them are to be found in the British Museum and others at Oxford.

STUDY for a pediment, surmounted by a shield of arms and Cupids. Signed. Pen and washed with bistre and neutral tint. 169

Width, $6\frac{5}{12}$ *inches. Height*, $4\frac{6}{12}$ *inches.*

Collection—Sir Joshua Reynolds.

ANTONIO TEMPESTA.

Painter and Etcher.

Born at Florence in 1555, died in 1630.

BATTLE PIECE. Cavalry fighting on a bridge. A trooper in the foreground stretched across his dead steed. Pen washed with sepia. 170

Width, $7\frac{8}{12}$ *inches. Height*, $5\frac{9}{12}$ *inches.*

ORAZIO LOMI, called GENTILESCHI.

Born at Pisa in 1563, worked in London, where he died, in 1647.

OLD MAN'S HEAD, life size, three quarters, turned to the right. Red chalk. 171

Height, $11\frac{9}{12}$ *inches. Width*, $8\frac{8}{12}$ *inches.*

Collection unknown—A scroll.

MATTEO ROSSELLI.

Born at Florence in 1578, died in 1650.

ASCENSION OF THE VIRGIN, with St. John on the right and Justice on the left. Only two figures beneath the celestial group, one of these is an old saint. Red chalk on prepared paper. 172

Height, $8\frac{8}{12}$ *inches. Width*, $5\frac{11}{12}$ *inches.*

Collections—Jonathan Richardson, junior, and Sir Joshua Reynolds.

ANONYMOUS.

VIRGIN and CHILD, seated; two angels attending and St. John standing near; study of a man, seated, on the right, and a slight sketch of a female figure above him. Pen and bistre, slightly washed and heightened with white. 173

Width, 8 *inches. Height*, $5\frac{11}{12}$ *inches.*

Ascribed to Benozzo Gozzoli. Collection—Marquis Legoy.

VIRGIN and CHILD, with the infant St. John. Pen and bistre, washed. 174

Height, $10\frac{6}{12}$ *inches. Width*, $8\frac{9}{12}$ *inches.*

Ascribed to Luca Penni.

HERCULES and the CENTAUR NESSUS. The latter has just discharged an arrow, his adversary raises his shield and poises a spear. Highly finished with a pen and washed with bistre; from the antique. 175

Width, $13\frac{3}{12}$ *inches. Height*, $8\frac{6}{12}$ *inches.*

Ascribed to Baccio Bandinelli. Collection—Sir Joshua Reynolds.

ANONYMOUS—(*continued*).

CLASSICAL SUBJECT. A maiden resisting the attack of a ram by holding to its face the polished surface of the shield of her lover: he and the rest of her companions are endeavouring to escape. Pen, washed with bistre. 176

Width, 14$\frac{6}{12}$ *inches*. *Height*, 10$\frac{1}{12}$ *inches*.

Ascribed to Il Rosso, called Le Maître Roux.

STUDY of a MAN, seated, bearing a TABLET, from which he is reading. Black chalk, on paper tinted with salmon colour, and very slight. 177

Height, 8 *inches*. *Width*, 6$\frac{3}{12}$ *inches*.

Ascribed to Frà Bartolomeo. Collection—Sir Joshua Reynolds.

HEADS of a bald old man, looking to the right, and of a young man, whose face is turned in the same direction. Pen and bistre. 178

Height, 4 *inches*. *Width*, 3$\frac{3}{12}$ *inches*.

Ascribed to Leonardo da Vinci, but merely a copy.

GROTESQUE HEAD, in full face, with dishevelled hair. Pen and bistre. 179

Height, 4 *inches*. *Width*, 2$\frac{11}{12}$ *inches*.

Ascribed to Leonardo da Vinci, but merely a copy.

HORSE'S HEAD, in profile, to the left. Pen and bistre. 180

Height, 4$\frac{2}{12}$ *inches*. *Width*, 3$\frac{2}{12}$ *inches*.

Ascribed to Leonardo da Vinci, but merely a copy.

ANGLE of a HALL, with figures of angels in niches; close above them is a lion, and, on the pedestal to the right, figures of a crowned female and two nude children, one of whom she holds to her bosom. Highly finished with the pen on vellum. 181

Width, 9 *inches*. *Height*, 6 *inches*. *One corner cut off and repaired.*

Ascribed to Giotto di Bondone.

SIENNESE SCHOOL.

CAVALIERE FRANCESCO VANNI.

Born at Siena in 1565, and died there in 1610.

ST. FRANCIS receiving the INFANT CHRIST from the VIRGIN, who is standing on a cloud; he kneels, and appears to be kissing the child's left hand. A monk is seated on rocks in the foreground asleep, with his beads and a skull in his hand. Red chalk heightened with white. 182

Height, 10$\frac{5}{12}$ *inches*. *Width*, 8$\frac{5}{12}$ *inches*.

This was engraved by Francesco Salini. *See* the Print No. 1516. Collections—Lanone and St. Ive.

UMBRIAN AND ROMAN SCHOOL.

EARLY ANONYMOUS.

JOSEPH placed in the WELL by his BRETHREN. Drawn with the brush on vellum, prepared with distemper, and heightened with body colour. Various studies behind; two females in a car; above, a flock of sheep, &c. 183

Width, $8\frac{5}{12}$ *inches. Height*, $6\frac{11}{12}$ *inches.*

Collections—William Esdaile and Sir Thomas Lawrence.

PIERO DELLA FRANCESCA DA BORGO S. SEPOLCRO.

Born at Borgo S. Sepolcro in Umbria in 1398, died in 1484.

LUCRETIA, seated at the side of a bed, stabbing herself. Distemper, heightened with white. 184

Height, $11\frac{8}{12}$ *inches. Width*, $8\frac{4}{12}$ *inches.*

RAFFAELLO SANZIO DI URBINO.

Born at Urbino in 1483, died at Rome in 1520.

FINDING OF MOSES. Study for the fresco in the Loggie of the Vatican. There is a long inscription by A. M. Zanetti at the back of this drawing. Pen and bistre, slightly washed. 185

Width, $11\frac{5}{12}$ *inches. Height*, $1\frac{2}{12}$ *inches.*

Collections—Flink of Rotterdam, M. Wander Schelling, The Marquis Legoy, Dr. Mead, and Sir Thomas Lawrence.

STUDY for the Portrait of the Duke of Urbino*—"School of Athens." The face in full view, and turned a little to the right, the hair short, and the coat fitting close to the throat, with a small upright collar. Highly finished in black chalk on prepared paper. 186

Height, $10\frac{10}{12}$ *inches. Width*, $8\frac{5}{12}$ *inches.*

Collections—Medici and Jonathan Richardson.

GIULIO PIPPI, called GIULIO ROMANO.

Born at Rome in 1492, died at Mantua in 1546.

GROUP of APOLLO and MARSYAS contending, and seated opposite each other in very easy attitudes. An hexangular composition. Pen and bistre washed. 187

Width, $8\frac{9}{12}$ *inches. Height*, $6\frac{4}{12}$ *inches.*

ALLEGORY of the TRIUMPH of the ARTS encouraged by PEACE and COMMERCE. Octangular design for the centre of a ceiling. Pen and sepia, heightened with white. 188

Width, $10\frac{8}{12}$ *inches. Height*, $9\frac{6}{12}$ *inches.*

---

* In the collection of Prince Liechtenstein, of Vienna, there was a portrait in oil of the Duke Guidobaldo, of Urbino, attributed to Raffaello, which is now missing; a photograph, however, from it is to be found in the Raffaello Collection at Windsor.

PERINO DEL VAGA.

Born at a village near Florence in 1500, died at Rome in 1547.

STUDY for a HOLY FAMILY. Signed "P. del Vaga." Drawn with a pen in sepia. 189

Height, $6\frac{11}{12}$ *inches. Width*, $5\frac{2}{12}$ *inches.*

Collections—Earl of Arundel and John Barnard.

CONVERSION of SAUL. The saint has fallen on the ground, and is looking upward at the Almighty, who appears with angels, and is supported on a cloud, while the terror-stricken soldiers fly from their former leader. Pen, washed with sepia, and heightened with white. 190

Width, $20\frac{3}{12}$ *inches. Height*, $10\frac{2}{12}$ *inches.*

ENEA VICO.

Designer and Engraver.

Born at Parma about 1519, died about 1568.

HOLY SEPULCHRE. The engraver's drawing, not answering in every particular to the description by Bartsch, No. 8., in his list of the artist's works. Drawn in bistre with a reed pen, and heightened with white. *See* the Print, No. 1209. 191

Height, $11\frac{10}{12}$ *inches. Width*, $9\frac{5}{12}$ *inches.*

TADDEO ZUCCARO.

Born at S. Angelo in Vado, 1529, died at Rome in 1566.

ULYSSES, turning his cattle on one side that he may not hurt his infant son Telemachus, thus betraying himself while feigning madness, and ploughing in the sand, to avoid going to the Trojan War. Palamedes and his friends are watching him from behind some trees to see the result of their device. 192

Width, $15\frac{11}{12}$ *inches. Height*, $13\frac{8}{12}$ *inches.*

Collection—Jonathan Richardson.

MARTINO ROTA.

Designer and Engraver

Born at Sebenico in Dalmatia about 1540, died about 1586

MASSACRE of the INNOCENTS. The highly finished pen drawing, washed with bistre, from which the engraving was taken representing the subject in the same direction, not being reversed, as is usual with engravers' drawings of this description. *See* the Print, No. 1298. 193

Width, $25\frac{4}{12}$ *inches. Height*, $16\frac{1}{12}$ *inches.*

Attributed to Tiziano Vecellio. The composition described by Bartsch, in "Le Peintre Graveur," vol. xvi. p. 248, No. 1.

Collections—Crozat and Barker.

FEDERIGO ZUCCARO.

Born at S. Angelo in Vado in 1543, worked in England, died at Rome in 1609.

PORTRAIT of the PAINTER. Small, three-quarter, turned to the right. Highly finished in red and black chalks. 194

Height, $5\frac{7}{12}$ *inches. Width*, $4\frac{2}{12}$ *inches.*

Collection—William Esdaile.

ADORATION OF SAINTS. Most of them kneeling; the two principal figures are crossing themselves. Pen, washed with neutral tint. Squared for copying, and slightly tinted. 195

Width, $14\frac{3}{16}$ *inches. Height*, $9\frac{4}{16}$ *inches.*

FIGURES kneeling in prayer, under the guardianship of their patron saints. Design for a votive picture, in the form of an arch. Pen and bistre, washed. 196

Height, $5\frac{8}{16}$ *inches. Width*, $4\frac{1}{16}$ *inches.*

Collections—Charles Rogers and William Esdaile.

INTERIOR of a CHAPEL dedicated to the Virgin; on the ceiling the Descent of the Holy Ghost is represented. Pen and bistre, washed. 197

Width, $14\frac{6}{16}$ *inches. Height*, $11\frac{4}{16}$ *inches.*

POLIDORO CALDARA, called DA CARAVAGGIO.

Born at Caravaggio in the Milanese in 1495, died in Sicily in 1543.

MAN leading two MULES, laden with fruit, to the right. A frieze. Slightly sketched with a pen and washed with bistre. 198

Width, $15\frac{1}{16}$ *inches. Height*, 5 *inches.*

CAVALIERE PIETRO BERRETTINI DA CORTONA.

Born at Cortona in 1596, died at Rome in 1669.

VISIT of the QUEEN OF SHEBA to SOLOMON, who is descending the steps of the Temple to meet his guest. Her handmaids follow with presents. Pen, on grey paper, washed with bistre and heightened with white. 199

Width, $7\frac{8}{16}$ *inches. Height*, $4\frac{7}{16}$ *inches.*

ROMAN SACRIFICE. A priest in the act of slaying a bull on the left; and a second sacrifice of a goat on the right, before the Temple of Mars. Signed "P. da Cortona." Pen and bistre, washed and heightened with white. 200

Width, $17\frac{1}{16}$ *inches. Height*, $10\frac{9}{16}$ *inches.*

A print exists of this subject engraved by Bartolozzi.

PIETRO TESTA, called IL LUCCHESINO.

Painter and Etcher.

Born at Lucca in 1617, died at Rome in 1650.

Three SAINTS, one of them a female, offering their devotions to the Virgin, who is enthroned with angels hovering above, and the infant St. John seated on the steps playing. Very slightly executed with a pen charged with bistre. 201

Height, $12\frac{9}{16}$ *inches. Width*, $10\frac{6}{16}$ *inches.*

GIACOMO CORTESI, called IL BORGOGNONE.

Born at St. Hippolyte, 1621, died at Rome in 1676.

BATTLE PIECE, with slain men and horses in the foreground, over whom a trooper with an upraised sword is riding. Pen and bistre, slightly washed with Indian ink. 202

Width, $12\frac{4}{12}$ *inches. Height*, $7\frac{7}{12}$ *inches.*

SKIRMISH of Austrian and Turkish cavalry. Slightly but boldly executed with a pen, washed with Indian ink and sepia. 203

Width, $29\frac{8}{12}$ *inches. Height*, $12\frac{8}{12}$ *inches.*

Collection—Lord Spencer.

CAVALIERE CARLO MARATTI.

Painter and Etcher.

Born at Camurano in 1625, died at Rome in 1713.

VIRGIN, crowned by angels, two saints, one of whom is a female, on a cloud kneeling at her feet. Red chalk. 204

Height, $11\frac{11}{12}$ *inches. Width*, $7\frac{6}{12}$ *inches.*

HEAD of the VIRGIN, the face turned to the left, and in three-quarter view, slightly inclined forward. Red chalk, on coarse warm toned paper, heightened with white. 205

Height, $9\frac{6}{12}$ *inches. Width*, $6\frac{6}{12}$ *inches.*

CARLO CESI.

Painter and Engraver.

Born at Antrodoco in 1626, died in 1686.

ADORATION of the SHEPHERDS. Painted with bistre and heightened with white, the drawing prepared for the engraving by Guillaume Vallet, the subject being reversed and in a border. *See* the Print, No. 2478. 206

Height, $12\frac{4}{12}$ *inches. Width*, $8\frac{8}{12}$ *inches.*

Collections—The Marquis Legoy, William Esdaile, and Sir Thomas Lawrence.

CIRO FERRI.

Born at Rome in 1634, died in 1689.

The ALMIGHTY, wearing a mitre, supported by clouds, and a host of angels, appearing to a nun who is seated near the entrance of a temple, close to the pillars. Pen and bistre, washed with sepia. Signed, "Ciro Ferri." 207

Height, $12\frac{9}{12}$ *inches. Width*, 8 *inches.*

NICCOLO BERRETTONI DI MONTEFELTRO.

Born at Montefeltro in 1637, died at Rome in 1682.

VENUS lamenting the death of Adonis, whose body she has just discovered stretched on the ground and guarded by his dogs. An oblong oval. Pen and bistre, washed. 208

Width, $13\frac{5}{12}$ *inches. Height*, $9\frac{10}{12}$ *inches.*

Collections—John Barnard, William Roscoe, and William Esdaile.

GIOVANNI FRANCESCO VAN BLOEMEN, called ORIZZONTE.

Painter and Etcher.

Born at Antwerp in 1656, died at Rome in 1740.

STUDY of an old tree, and a male figure seated near it, blowing the bagpipes, the large horn of which is supported by his shoulder. Pen, washed with neutral tint. 209

Height, 10 *inches*. *Width*, $7\frac{1}{2}$ *inches*.

Collections—Padre Restà and Pierre Jean Mariette.

ANTONIO ZUCCHI.

Born at Venice in 1726, died at Rome in 1795. Worked in England, husband of Angelica Kauffman.

CLASSICAL LANDSCAPE, with the ruins of temples on the banks of a winding river; a number of men in the foreground all of whom are bathing; others are resting near a broken column. Pen, washed with Indian ink and bistre, and heightened with white. 210

Width, $14\frac{5}{12}$ *inches*. *Height*, $10\frac{4}{12}$ *inches*.

ANONYMOUS.

BRAZEN SERPENT. Moses is pointing with his wand to the serpent wreathed on the cross, while the people are assembled around. Pen and Indian ink, very slight. 211

Width, $12\frac{2}{12}$ *inches*. *Height*, 10 *inches*.

Ascribed to Pietro Testa.

DANIEL in the LIONS' DEN. The Almighty appearing to him, surrounded by angels. Painted with the brush on grey paper, and heightened with white, probably executed for a print, and by the engraver himself. 212

Height, $16\frac{5}{12}$ *inches*. *Width*, $8\frac{10}{12}$ *inches*.

Ascribed to Pietro Berrettini da Cortona. Collection—Jonathan Richardson.

ST. JOHN BAPTISING CHRIST. Slightly executed in red chalk. The signature false. Note of Richardson at the back: "In "the collection of Bonfiglioli at Bologna is a drawing of "Rafaelle, 'Feed my sheep.' This manner exactly, J.R. jun." 213

Width, $12\frac{7}{10}$ *inches*. *Height*, 11 *inches*.

Ascribed to Raffaello. Collections—Jonathan Richardson, junior, and Samuel Rogers.

BEHEADING of JOHN THE BAPTIST. The scene is represented under an archway, where the daughter of Herodias is receiving the head on a charger; soldiers are grouped around the decapitated saint, whose body has fallen on the ground over his cross. Pen and bistre, washed and heightened with white. 214

Width, $14\frac{1}{12}$ *inches*. *Height*, $10\frac{11}{12}$ *inches*.

Ascribed to Polidoro Caldara.

ANONYMOUS—(*continued*).

HOLY FAMILY. The Virgin at needlework, St. Joseph seated, and bowing his head with devotion to the Infant Christ and St. John, who are embracing. Pen, sepia and red chalk. 215

Width, $15\frac{8}{12}$ *inches. Height*, $9\frac{7}{12}$ *inches. With an arched top.*

Ascribed to Carlo Maratti.

OUR LORD in the act of benediction. On the reverse, study of an angel playing on the violin; the head wanting. Drawn with the brush on pale grey prepared paper, and heightened with white. 216

Height, $6\frac{10}{12}$ *inches. Width*, $4\frac{2}{12}$ *inches.*

Ascribed to Luca Signorelli.

STUDY for the "Miraculous Draught of Fishes." Pen and sepia, washed. 217

Width, $12\frac{6}{12}$ *inches. Height*, $8\frac{10}{12}$ *inches.*

Ascribed to Raffaello, but probably by the engraver Ugo da Carpi, executed for his chiaroscuro print. B. xii., 37, 13. Collection—Jonathan Richardson, junior.

The MARIES and ST. JOSEPH wailing over the dead body of Christ. 218

Height, $13\frac{11}{12}$ *inches. Width*, $10\frac{1}{12}$ *inches.*

Ascribed to Giulio Clovio. Collection—Count Gelozzi.

MEN kneeling and soliciting Hercules, who is seated in the centre, club in hand, and the lion's skin on his left arm. A study for "Hercule Gaulois, ou l'Eloquence," similar in treatment to the same subject designed by Raffaello.* Pen and bistre. 219

Width, $8\frac{7}{12}$ *inches. Height*, $6\frac{5}{12}$ *inches.*

Ascribed to Giulio Romano. Collection—Jonathan Richardson, senior.

The MUSES, seven of whom are playing the flageolet, seated under the branches of trees: five of the figures nude or nearly so. Drawn with the brush in bistre, and heightened with white. 220

Width, $14\frac{11}{12}$ *inches. Height*, $10\frac{3}{12}$ *inches.*

Ascribed to Perino del Vaga.

NOBLEMAN receiving a Deputation. Very slightly executed, in black chalk, on tinted paper. 221

Height, $9\frac{9}{12}$ *inches. Width*, $6\frac{11}{12}$ *inches.*

Ascribed to Carlo Maratti. Collections—Jonathan Richardson, junior, and Sir Joshua Reynolds.

FEMALE HEAD, said to be a portrait of La Fornarina. Black chalk, pricked for pouncing. 222

Height, $6\frac{5}{12}$ *inches. Width*, $5\frac{6}{12}$ *inches.*

Ascribed to Raffaello. Collection—Charles Josi.

FEMALE HEAD, in profile. Black chalk, highly finished. 223

Height, $10\frac{5}{12}$ *inches. Width*, $7\frac{9}{12}$ *inches.*

Ascribed to Raffaello. Collections—Jonathan Richardson, junior, and Thomas Hudson.

* The drawing was formerly in the Crozat collection, but is now in the University collection at Oxford.

STUDY of the nude figure of a man, his face is turned over his shoulder to the right and seen in profile. The figure is badly drawn (notice the arms, and the form of the figure strained and distorted, the legs being wide apart). Pen and bistre. 224

Height, $9\frac{10}{12}$ *inches*. *Width*, $4\frac{6}{12}$ *inches*.

Ascribed to Raffaello. Collection—Sir Thomas Lawrence.

BOAR HUNT. Copied from a gem. Inscribed P. A. T. Red chalk, washed with bistre and heightened with white. 225

Width, $6\frac{4}{12}$ *inches*. *Height*, $5\frac{2}{12}$ *inches*. *With the corners cut off*.

Ascribed to Giulio Romano.

MILANESE SCHOOL.

MICHEL ANGELO AMERIGHI DA CARAVAGGIO.

Born at Caravaggio in 1569, died at Rome in 1609.

MARS seated, with one arm raised, three Cupids on the right play with his spear. Pen and sepia, washed. 226

Width, $10\frac{1}{12}$ *inches*. *Height*, $6\frac{9}{12}$ *inches*.

Collections—Jonathan Richardson, senior, Thomas Hudson, and Sir Joshua Reynolds.

VENETIAN SCHOOL.

DOMENICO CAMPAGNOLA.

Painter and Etcher.

Flourished at the beginning of the 16th century, working in 1518.

MEN loading their asses before starting on a journey. Probably a study for the subject of the arrest of Joseph's brethren. Pen, slightly washed with bistre. 227

Width, $12\frac{8}{12}$ *inches*. *Height*, $9\frac{1}{12}$ *inches*.

Collection—Benjamin West.

BATTISTA FRANCO, called IL SEMOLEI,

Painter and Engraver.

Born at Venice in 1498, died in 1561.

STUDY, the Rape of Deianira. Slight pen sketch in bistre, from a gem. 228

Width, $5\frac{6}{12}$ *inches*. *Height*, $3\frac{6}{12}$ *inches*.

Collections—Jonathan Richardson, senior, and John Barnard.

GIOVANNI BATTISTA FONTANA.

Designer and Etcher.

Born at Verona about 1524. Living in 1573.

OUR LORD seated upon the tomb, supported by two angels. Pen, washed with neutral tint and heightened with white. 229

Height, $6\frac{4}{12}$ *inches*. *Width*, $4\frac{8}{12}$ *inches*.

Collections—Count Caylus and John Barnard.

TIZIANO VECELLIO DA CADORE.

Born at Cadore in 1477, died at Venice in 1576.

VIRGIN and CHILD, who stands naked in his mother's lap, with his face turned round to hers. Black chalk on grey paper, heightened with white. 230

Height, $11\frac{10}{12}$ *inches. Width*, $9\frac{2}{12}$ *inches. Top corners cut off.*

Collections—Jonathan Richardson, senior, Lord Somers, Arthur Pond, and John Barnard.

JACOPO DA PONTE, called IL BASSANO.

Born at Bassano in 1510, died in 1592.

ADORATION of the SHEPHERDS. Pen and bistre, on grey paper heightened with white. 231

Height, $16\frac{6}{12}$ *inches. Width*, $10\frac{7}{12}$ *inches.*

Collection—Benjamin West.

DEAD CHRIST. The Maries and St. Joseph wailing over the body of Christ, which is seen by the light of a candle. An oval composition, signed. Pen, washed and heightened with white. 232

Width, $9\frac{9}{12}$ *inches. Height*, $6\frac{6}{12}$ *inches.*

JACOPO ROBUSTI, called TINTORETTO.

Born at Venice in 1512, and died there in 1594.

STUDY, the Brazen Serpent. A group of figures struggling ineffectually with the reptiles on the right. Pen, washed, on grey paper. 233

Width, 13 *inches. Height*, $10\frac{3}{12}$ *inches.*

Collections—King Charles I., Jonathan Richardson, and Sir Joshua Reynolds.

DESCENT of the HOLY GHOST, a composition of many figures. Pen on grey paper, slightly washed with neutral tint. 234

Height, $11\frac{3}{12}$ *inches. Width*, $7\frac{11}{12}$ *inches. With an arched top.*

Collections—Jonathan Richardson and Sir Joshua Reynolds.

STUDY, Christ on the Cross. Signed "G. Tintoretto." Black chalk on grey paper, heightened with white, and squared for copying. 235

Height, $15\frac{6}{12}$ *inches. Width*, $10\frac{3}{12}$ *inches.*

Collection—Benjamin West.

STUDY of a monk kneeling, the head thrown back in an attitude of astonishment, for a figure in the "Assumption." Black chalk on grey paper, heightened with white. 236

Height, $14\frac{7}{12}$ *inches. Width*, $9\frac{6}{12}$ *inches.*

Collection—Sir Joshua Reynolds.

STUDY of figures, Hercules overcoming two men, one apparently dead is lying on the ground. The composition repeated on the reverse. Black chalk on grey paper, heightened with white. 237

Height, 14 *inches*. *Width*, 10 *inches*.

Collection—Sir Joshua Reynolds.

STUDY of figures of gladiators. Another study for the same group on the reverse. Slight, in black chalk on warm toned paper, heightened with white. 238

Height, $11\frac{3}{16}$ *inches*. *Width*, $5\frac{6}{16}$ *inches*. *The form irregular.*

Collection—Sir Joshua Reynolds.

Slight STUDY of a man in an attitude of fear, his knees appear to be giving way under him. Black chalk. 239

Height, $10\frac{1}{16}$ *inches*. *Width*, $6\frac{7}{16}$ *inches*.

Collection—Sir Joshua Reynolds.

STUDY of a male figure, standing, the head inclined towards the left; squared for copying. Black chalk on grey paper, heightened with white. 240

Height, $15\frac{9}{16}$ *inches*. *Width*, $9\frac{9}{16}$ *inches*.

Collection—Sir Joshua Reynolds.

STUDY of a male figure, stooping and holding what appears to be a large book. Very slight. Black chalk on grey paper, heightened with white. Inscribed with a spurious signature. 241

Height, $12\frac{3}{16}$ *inches*. *Width*, 8 *inches*.

Collection—Sir Joshua Reynolds.

DRAPED MALE FIGURE, seen from behind, the head bent. Black chalk on grey paper, heightened with white. 242

Height, $12\frac{3}{16}$ *inches*. *Width*, $7\frac{6}{16}$ *inches*.

Collection—Sir Joshua Reynolds.

DRAPED MALE FIGURE, leaning forward to reach something from the ground. Slight, but very cleverly drawn. A study of a portion of a nude male figure on the reverse. Black chalk on grey paper, heightened with white, and squared for copying. 243

Height, $12\frac{3}{16}$ *inches*. *Width*, 8 *inches*.

Collection—Sir Joshua Reynolds.

STUDY of a male figure, the hands tied behind and the head inclined as if from pain. Nude, except drapery round the loins. Very slight. Black chalk on grey paper, heightened with white. Another study on the reverse, of a nude male figure, with his knees giving way under him. 244

Height, $12\frac{1}{16}$ *inches*. *Width*, $7\frac{3}{16}$ *inches*.

Collection—Sir Joshua Reynolds.

TINTORETTO—(*continued*).

SKETCH of a nude figure of a man seated; squared for copying. The same subject on the reverse. Black chalk on grey paper. 245

Height, $8\frac{1}{16}$ *inches. Width*, $6\frac{11}{16}$ *inches.*

Collection—Sir Joshua Reynolds.

STUDY of a nude man, seated, and embracing one of his knees. Black chalk on grey paper, squared for copying. 246

Width, $8\frac{10}{16}$ *inches. Height*, $7\frac{6}{16}$ *inches.*

Collection—Sir Joshua Reynolds.

STUDY of nude male figure, standing, inclined towards the left. Very slight, in black chalk, on warm toned paper, squared for copying. 247

Height, $12\frac{2}{16}$ *inches. Width*, $6\frac{2}{16}$ *inches.*

Collection—Sir Joshua Reynolds.

PAOLO FARINATO.

Painter and Etcher.

Born at Verona in 1522, died in 1604.

GRAPE GATHERING. Boys collect the fruit, which a man receives and places in a basket. A bold and cleverly wrought design. Pen and bistre on grey paper, washed and heightened with white. 248

Width, $10\frac{7}{16}$ *inches. Height*, $9\frac{2}{16}$ *inches.*

Collections—Jonathan Richardson, junior, Richard Cosway, William Esdaile, and Charles Rogers.

GROUP of Cupids, three of them holding drapery over a vase. Pen, washed with bistre on grey paper, and heightened with white. 249

Width, $10\frac{7}{16}$ *inches. Height*, $7\frac{9}{16}$ *inches.*

Collections—William Esdaile and Ralph Udney.

PAOLO CALIARI, called PAOLO VERONESE.

Born at Verona in 1532, died in 1585.

CLASSICAL SUBJECT. Six persons assembled near an altar; three of them form a group of a warrior kneeling to two maidens. In the distance the finding of a child on the bank of a river. Pen, washed with bistre. 250

Width, $13\frac{10}{16}$ *inches. Height*, $7\frac{2}{16}$ *inches.*

JACOPO PALMA, THE YOUNGER.

Painter and Etcher.

Born at Venice in 1544, died in 1628.

ENTOMBMENT. Mary the mother of James assists to lower the body, while the Magdalen supports a foot; one of the group holds a crown of glory over the head of the fainting Virgin. Pen and bistre, washed. 251

Height, $11\frac{6}{16}$ *inches. Width*, $9\frac{1}{16}$ *inches.*

Collection—William Young Ottley.

The SAVIOUR descending, accompanied by angels, and appearing to St. Jerome and two other doctors of the church. Design for an altar piece. Pen and bistre, washed, squared for copying. 252

Height, 15$\frac{11}{12}$ *inches.* *Width*, 10$\frac{1}{12}$ *inches.*

Collection—William Esdaile.

NUDE FIGURE of a man holding by his hands to a wall. Copied from Raffaello's Incendio del Borgo. Slight, in pen, but very spirited. 253

Height, 10$\frac{5}{12}$ *inches.* *Width*, 4$\frac{7}{12}$ *inches.*

Collection—Sir Joshua Reynolds.

STUDY of a man seated, the face turned round and seen in profile to the right, the left hand raised to his breast. Dated 1623. Pen and bistre, heightened with white. 254

Height, 5$\frac{9}{12}$ *inches.* *Width*, 4$\frac{3}{12}$ *inches.*

Collection—Jonathan Richardson, junior.

SEBASTIANO RICCI.

Painter and Etcher.

Born at Belluno in 1659, worked in London, died at Venice in 1734.

ADORATION of the SHEPHERDS, in a grand Temple. A coat of arms beneath the steps leading to where the Virgin is placed; angels hover above. Designed for a book illustration. Pen and bistre, washed with Indian ink. 255

Height, 5$\frac{10}{12}$ *inches.* *Width*, 3$\frac{9}{12}$ *inches.*

"PANIS ANGELORUM," &c. A female kneeling and pointing to a little dog, which the Saviour appears to be blessing; a young man looks on, and three of the Apostles appear behind. Cherubim above, with the holy wafer. Black and red chalk. *See* the print from this drawing, No. 1583, on which the above title is inscribed. 256

Height, 8$\frac{11}{12}$ *inches.* *Width*, 6$\frac{4}{12}$ *inches.*

BARTOLOMEO LITTERINI.

Born at Venice in 1669, died in 1745.

MARTYRDOM of SAINT SIMON. The Almighty above, supported by Angels; the Virgin on one side and the Saviour on the other, kneeling. Inscribed "Litterini Veneziano." Pen, washed with neutral tint on warm grey paper. 257.

Height, 13$\frac{6}{12}$ *inches.* *Width*, 8$\frac{9}{12}$ *inches.*

GIOVANNI BATTISTA PIAZZETTA.

Born at Venice in 1682, died in 1754.

STUDY of an old man's head, life size; his beard is long and flowing, and a light cap covers his bald head, the face is nearly full, and the eyes are raised. Black chalk on warm paper, heightened with white. 258

Height, 16$\frac{1}{12}$ *inches.* *Width*, 11$\frac{2}{12}$ *inches.*

Collection—Lord Spencer.

ANTONIO CANAL, called CANALETTO.

Painter and Etcher.

Born at Venice, in 1697, worked there, in Rome, and London, died in 1768.

VIEW of a TOMB and CHAPEL, the principal entrance and a wall on the left, but another entrance by an iron gate on the right. Highly enriched with statues. Pen, washed with neutral tint. 259

Width, $14\frac{9}{12}$ *inches. Height*, 10 *inches.*

FRANCESCO GUARDI.

Born at Venice in 1712, died in 1793.

SCENE under the arch of a temple, with figures assembled about the steps; beyond, a fine gateway. Very slight, in pen, washed with bistre. 260

Height, $10\frac{3}{12}$ *inches. Width*, $6\frac{6}{12}$ *inches.*

ENTRANCE to an AMPHITHEATRE, with a temple to the left, and a flight of steps in the foreground, and figures grouped about them. Pen, and washed with bistre. 261

Height, 7 *inches. Width*, $5\frac{1}{12}$ *inches.*

ANONYMOUS.

AGONY in the GARDEN. The angel holding the sacred chalice above the Saviour. The three apostles sleep in the foreground, on the right. Pen and bistre. 262

Width, $6\frac{3}{12}$ *inches. Height*, $4\frac{8}{12}$ *inches.*

Ascribed to Jacopo Palma.

DEAD BODY of CHRIST reclining on the tomb. The Maries and St. John wailing. Pen, the front of the sepulchre and shadows of the figures are washed with salmon colour; in distemper. 263

Width, 11 *inches. Height*, $6\frac{3}{12}$ *inches. Of an irregular form, the top corners cut off.*

Ascribed to Sebastiano del Piombo. Collection—Thomas Thane.

ST. JEROME kneeling at his devotions before a figure of Christ; the lion is sleeping near. Pen, on grey paper, washed with bistre and heightened with white. 264

Height, $5\frac{7}{12}$ *inches. Width*, $4\frac{3}{12}$ *inches.*

Ascribed to Jacopo Palma.

Two STUDIES for the back of the stooping draped figure of an old man, to the hips, the face partially turned to the right, over the shoulder. On the reverse, two studies for the same figure from the front, with the right arm extended. Also a study of a leg. Black chalk on grey paper, heightened with white. The mark of Sir Peter Lely appears on the mount. 265

Width, $11\frac{8}{12}$ *inches. Height*, $10\frac{1}{12}$ *inches.*

Ascribed to Tiziano Vecellio.

Two MILITARY FIGURES, standing and looking upwards. The heads touched upon by an inferior hand. Black and red chalk, washed with neutral tint. 266

Height, 16 *inches*. *Width*, $11\frac{6}{12}$ *inches*.

Ascribed to Giorgione.

MANTUAN SCHOOL.

GIORGIO GHISI MANTOVANO.

Born at Mantua in 1520, died there in 1582.

CEPHALUS, and her nymphs, weeping at the death of Procris. The engraver's drawing after Giulio Romano. Pen and bistre, finished with a wash of the same colour, and heightened with white on paper prepared with bright brown distemper. *See* the Print, No. 1286. 267

Width, $22\frac{2}{12}$ *inches*. *Height*, $13\frac{5}{12}$ *inches*.

BARTOLOMEO MANFREDI.

Born at Mantua in 1574, died in 1617.

HOLY FAMILY, the Virgin and Child enthroned, Saint John the Baptist on their right, and Saint John the Evangelist on their left, while St. Joseph stands close by his side. Pen, washed with bistre. 268

Width, $7\frac{11}{12}$ *inches*. *Height*, $5\frac{9}{12}$ *inches*.

Collections—Jean Pieter Zoomer and William Esdaile.

PARMESAN SCHOOL.

ANTONIO ALLEGRI, called CORREGGIO.

Born at Correggio, near Modena in 1494, died 1534.

STUDY for the upper portion of the figure of one of the Apostles, the head turned over the shoulder, and nearly full view, the arms extended and supported by a staff. On the reverse, a study of arms for an oarsman. Red chalk, on grey paper. 269

Height, $11\frac{8}{12}$ *inches*. *Width*, $10\frac{1}{12}$ *inches*.

Collection—Sir Joshua Reynolds.

GROUP of ANGELS playing musical instruments while reclining on clouds. Red and black chalk. Signed "Coregio." Another design of a similar composition behind. A good drawing spoilt by being retouched by a barbarous hand, see the mouth and chin of the nearest boy in the foreground. 270

Width, $10\frac{1}{12}$ *inches*. *Height*, $7\frac{4}{12}$ *inches*.

Collections—Earl of Arundel, Jonathan Richardson, senior, William Roscoe and Sir Edward Ashley.

CORREGGIO—(*continued*).

RECUMBENT figure of an ANGEL, forming a portion of a design for the centre of a cornice or frieze. Red chalk, heightened with white. 271

Width, $6\frac{9}{16}$ *inches. Height*, $2\frac{10}{16}$ *inches.*

Collections—Prosper Henri Lanckrinck, Sir Peter Lely, Jonathan Richardson, and Arthur Pond.

FEMALE playing a FLUTE, and two heads. Red chalk. 272

Width, $8\frac{8}{16}$ *inches. Height*, $5\frac{11}{16}$ *inches.*

Collections—Sir Joshua Reynolds and Nathaniel Hone. This drawing was ascribed to Annibale Caracci.

ACADEMICAL STUDY of a man seated, his right hand resting on a rock and his left on his right leg. The face in profile, with a thoughtful expression; with a spurious signature "C. Le Brun." Red and black chalk. 273

Width, $15\frac{4}{16}$ *inches. Height*, $11\frac{1}{16}$ *inches.*

Collection unknown.—The initials G. F.

FRANCESCO MARIA MAZZUOLI,
Called IL PARMIGIANO.
Painter and Etcher.

Born at Parma in 1503, died at Casale Maggiore in 1540.

FALL of PHAETON. Slightly drawn in with the pen, on salmon coloured paper. 274

Height, 4 *inches. Width*, $2\frac{11}{16}$ *inches. With an arched top.*

DANCING CUPID with his arms raised above his head. In pen and bistre, washed. 275

Height, $4\frac{7}{16}$ *inches. Width*, $2\frac{7}{16}$ *inches.*

TWO SUBJECTS. The first, a winged female figure holding a lifeless man by the arm; probably intended for Mercy interceding for a fallen warrior. The second, Hercules struggling with Cerberus. Apparently designed from an antique gem. Delicately drawn in pen and washed with bistre. 276

Width, $6\frac{4}{16}$ *inches. Height*, $4\frac{3}{16}$ *inches.*

FEMALE standing partly draped, and very slightly sketched, excepting the right leg. In pen. 277

Height, $5\frac{4}{16}$ *inches. Width*, $1\frac{1}{16}$ *inches.*

HEAD of an old man, in profile, turned to the left. Pen, the face tinted. 278

Height, $2\frac{5}{16}$ *inches. Width*, $1\frac{9}{16}$ *inches.*

Collections—Jonathan Richardson, junior, and Sir Joshua Reynolds.

FEMALE seated, with her feet drawn under her. Very delicate, in red chalk. Signed "Parmeganino." 279

Height, $4\frac{3}{16}$ *inches. Width*, $4\frac{1}{16}$ *inches.*

Collections—Jonathan Richardson, junior, Richard Cosway, and monogram "M. L."

STUDY of FEMALE ARMS from the same model, one above the other. Black chalk on grey paper, heightened with white. 280

Height, $8\frac{3}{12}$ *inches. Width,* $6\frac{6}{12}$ *inches. With the corners cut off.*
Collection—Sir Peter Lely.

CAVALIERE GIOVANNI LANFRANCO.

Born at Parma in 1581, died in 1648.

ASSUMPTION. A slight but cleverly executed sketch in black chalk. 281

Height, $23\frac{3}{12}$ *inches. Width,* $16\frac{9}{12}$ *inches.*
Collection—Charles Rogers.

ANONYMOUS.

ANGEL leading the infant Tobias by his left hand, while he carries the fish with the other, and the dog walks between his legs. Washed with bistre, and heightened with white, on grey paper. 282

Height, $13\frac{1}{12}$ *inches. Width,* $8\frac{1}{12}$ *inches.*
Collection—J. A. Crozat, and Baron de Thiers.

ÆNEAS and ANCHISES. Slightly executed in pen and sepia. 283

Height, $7\frac{6}{12}$ *inches. Width,* $5\frac{9}{12}$ *inches. Of a sexangular form.*

A CUPID, reclining on roses. Drawn with a pen washed with bistre, and heightened on grey paper pricked for pouncing and transferring the design to a fresco. 284

Width, $9\frac{10}{12}$ *inches. Height,* $7\frac{6}{12}$ *inches. Of an irregular form, the lower corners cut off.*

A MAN CLIMBING the side of a column apparently for the purpose of haranguing an assembly of people. Drawn with the brush on paper prepared with distemper colour, and heightened with white. 285

Height, $8\frac{11}{12}$ *inches. Width,* $5\frac{5}{12}$ *inches.*
Ascribed to Parmigiano. Collection—Sir Peter Lely.

YOUNG MAN holding a book with both hands, his face turned round, and nearly in full view, said to be the artist's portrait. Black chalk, the face tinted with crayons. 286

Height, $7\frac{3}{12}$ *inches. Width,* $6\frac{2}{12}$ *inches.*
Ascribed to Parmigiano. Collection—Lord Spencer.

CREMONESE SCHOOL.

CAVALIERE GIOVANNI BATTISTA TROTTI, called IL MALOSSO.

Born at Cremona in 1555, died in 1607.

MADONNA appearing in the clouds to two Saints, a male and female, who both kneel on the ground. Pen and sepia. 287

Height, $16\frac{3}{12}$ *inches. Width,* $10\frac{10}{12}$ *inches.*

DONATO CRETI.

Born at Cremona in 1671, died at Bologna in 1749.

ST. PAUL. Slight in pen and bistre. 288

Height [illegible] *inches. Width* 7$\frac{1}{2}$ *inches.*

Collections—Pierre Crozat and Pierre Jean Mariette.

BOLOGNESE SCHOOL.

PELLEGRINO TIBALDI, called PELLEGRINO DA BOLOGNA.

Born at Bologna in 1527, died at Milan in 1591.

BIRTH of the VIRGIN. Female attendants washing the newly-born child in the right. Black chalk, slightly washed with Indian ink, and heightened with white. 289

Width 18$\frac{1}{2}$ *inches. Height* 16$\frac{11}{12}$ *inches.*

Collections—Richardson, Richard Houlditch, Crozat, and Thomas Hudson.

AGOSTINO CARACCI.

Painter and Etcher.

Born at Bologna in 1558, died at Parma in 1601.

NAKED MAN reclining on drapery, he holds his left hand to hide his face, and clasps one of his knees with the other. Pen and ink, slightly tinted with flesh colour. 290

Width, 11$\frac{6}{12}$ *inches. Height,* 8$\frac{6}{12}$ *inches. Of an irregular form, the top corners cut off.*

Collections—Jonathan Richardson, senior, and Thomas Hudson.

ANNIBALE CARACCI.

Painter and Etcher.

Born at Bologna in 1560, died in 1609.

ALLEGORICAL SUBJECT for a book illustration. Nude female figure stepping upon a globe; Cupid above, supporting drapery, on which a cardinal's arms are designed, a trophy on the left, and a fallen crown and turban on the right. There is a signature on the drawing of Friederich Inspach, who was probably a former owner. 291

Height, 5$\frac{6}{12}$ *inches. Width,* 3 *inches.*

FIGURE of a MAN lying on the ground on his side, with his limbs huddled together, and fore-shortened. Red chalk. 292

Width, 13$\frac{3}{12}$ *inches. Height,* 8$\frac{4}{12}$ *inches.*

Collections—Arthur Pond, Jonathan Richardson, junior, Sir Joshua Reynolds, John Barnard, and Uvedale Price.

LANDSCAPE, a castle and fortifications in the distance; forest trees and figures in the front. Pen and sepia. 293

Width, 17$\frac{1}{12}$ *inches. Height,* 11$\frac{11}{12}$ *inches.*

FEDERIGO BAROCCI.

Painter and Etcher.

Born at Urbino in 1528, and died there in 1612.

VIRGIN and CHILD. Red and black chalk, squared for copying. This may have been originally a good drawing, but it has been completely spoiled by re-touching. 294

Height, 8 5/8 *inches*. *Width*, 4 11/16 *inches*.

ST. ANTHONY of PADUA, preaching to the animals. At the back, a study of two warriors dragging prisoners after their horses. Pen and sepia washed on grey paper, and heightened with white. 295

Width, 16 *inches*. *Height*, 9 5/8 *inches*.

Collections—Lord Arundel, Sir Peter Lely, Jonathan Richardson, junior, and Paul Sandby.

LODOVICO CARACCI.

Painter and Etcher.

Born at Bologna in 1555, died in 1619.

ST. CHRISTOPHER, crossing the river, and bearing the Infant Christ on his shoulders. Pen, and washed with bistre. 296

Height, 11 9/16 *inches*. *Width*, 7 5/8 *inches*.

FALLING FIGURE of a nude man in a kneeling attitude, who holds his left hand to his head. On the reverse, a study of another falling figure, and also studies of hands. Black chalk. 297

Height, 14 5/8 *inches*. *Width*, 10 3/16 *inches*.

Collections—Lord Spencer and Robert Dumesnil.

DOMENICO ZAMPIERI, called DOMENICHINO.

Painter and Etcher.

Born at Bologna in 1581, died in 1641.

NUN, kneeling and holding a Pyx in her hands. Pen and bistre on brown, heightened with chrome yellow. 298

Height, 8 1/16 *inches*. *Width*, 5 3/16 *inches*.

Collection—Sir John St. Aubyn.

SIMONE CANTARINI, called DA PESARO.

Painter and Etcher.

Born at Pesaro in 1612, died at Mantua in 1648.

STUDIES of CUPIDS. All seated in various attitudes on the clouds. Red chalk. 299

Height, 10 5/8 *inches*. *Width*, 8 *inches*.

Collections—Nicolaas Haym, Lord Spencer and William Esdaile.

STUDY. Boy's head in profile, turned to the left. Black chalk. 300

Height, 3 11/16 *inches*. *Width*, 3 5/8 *inches*.

MUZIO ROSSI.

Born at Naples in 1626, died there in 1651.

MARTYRDOM of ST. PETER. The Saviour, the Apostles, and the Prophets, in the sky above. Design for a lunette. Pen, washed with sepia. 301

Width, $15\frac{1}{12}$ *inches*. *Height*, $8\frac{4}{12}$ *inches*.

Collections—Jonathan Richardson, junior, John Barnard, and Sir Joshua Reynolds.

FRANCESCO ALBANI.

Born at Bologna in 1578, and died there in 1660.

DIANA and her NYMPHS, surprised by Actaeon. Very slightly executed in black and red chalk, strengthened with broad touches of a reed pen, probably by an inferior hand. 302

Height, $12\frac{8}{12}$ *inches*. *Width*, $9\frac{2}{12}$ *inches*.

Collections—Charles Lambert and William Esdaile.

GIOVANNI FRANCESCO BARBIERI, called IL GUERCINO DA CENTO.

Painter and Etcher.

Born at Cento in 1590, died in 1666.

STUDY of the figure of a saint, who kneels with his hands tied behind, and his head inclined forward, ready to receive the stroke from an executioner's axe. Red chalk. 303

Height, $9\frac{6}{12}$ *inches*. *Width*, $6\frac{9}{12}$ *inches*.

Collection—Sir Joshua Reynolds.

FIGURE of an ANGEL, passing swiftly towards the left with arms extended. Truthfully drawn, but a poor specimen of the master's power, except in respect to the expression of motion. Pen and bistre, washed. 304

Height, 10 *inches*. *Width*, $7\frac{4}{12}$ *inches*.

Collection unknown—An oval shield of arms.

An ILLUSTRATION to TASSO'S AMYNTAS and SYLVIA. The lover sits on a bank contemplating the prostrate form of his mistress who lies on the sward before him, his dog by his side appears also depressed. Pen, washed with bistre; much injured. 305

Width, $10\frac{5}{12}$ *inches*. *Height*, $8\frac{5}{12}$ *inches*.

Collection—Benjamin West.

An ALLEGORY, a young female seated in a car, reading earnestly, and attended by Time and Cupid, both of whom are holding hour glasses. Signed "Guarchin da Cento." Pen and bistre, washed; the background tinted grey. 306

Width, $10\frac{11}{12}$ *inches*. *Height*, $9\frac{9}{12}$ *inches*.

Collection—Jan Pieter Zoomer.

YOUTH, wearing a fur cap, with flowers in his hand, one of which he is smelling. The face in profile, turned to the left. 307

Height, $9\frac{2}{12}$ *inches*. *Width*, $6\frac{9}{12}$ *inches*.

PIETRO FRANCESCO MOLA.

Painter and Etcher.

Born at Coldra in 1612, died at Rome in 1668.

TRIUMPH of SILENUS, who is inebriated, and borne on the shoulders of satyrs and fauns from a hogshead of wine, near which children are drinking the juice of the grape; three figures dancing on the right. Pen and bistre, washed. 308

Width, $13\frac{8}{12}$ *inches. Height*, $9\frac{6}{12}$ *inches.*

A YOUNG FEMALE and CHILD about to perform their ablutions, a boy brings water from a river; a man in the distance following the hounds. Entitled Adonis departing for the chase. Pen and bistre, heightened with white. 309

Height, $8\frac{8}{12}$ *inches. Width*, $7\frac{6}{12}$ *inches.*

Collection—Jonathan Richardson, junior.

GIOVANNI FRANCESCO GRIMALDI, called IL BOLOGNESE.

Painter and Etcher.

Born at Bologna in 1606, died at Rome in 1678.

LANDSCAPE; a river scene, men in the foreground about to load a boat with a tree which they have felled. Pen and sepia. 310

Width, $12\frac{8}{12}$ *inches. Height*, $8\frac{3}{12}$ *inches.*

Collections—William Esdaile, Ralph Udney, and Richard Cumberland.

STUDY. Cattle, with herdsmen and a dog. Pen, on grey paper washed with sepia, and heightened with white. 311

Height, $8\frac{6}{12}$ *inches. Width*, $5\frac{4}{12}$ *inches.*

Back of the CHURCH of St. LORENZO, Rome. Signed, G. F. Bolognese. Pen and sepia. 312

Width, $20\frac{3}{12}$ *inches. Height*, $11\frac{4}{12}$ *inches.*

ANONYMOUS.

KING DAVID, kneeling in an attitude of prayer, holding the harp with his left hand. Slight, in black chalk, on warm toned paper. 313

Height, $9\frac{3}{12}$ *inches. Width*, $6\frac{3}{12}$ *inches.*

Ascribed to Lionello Spada. Collection—Sir Joshua Reynolds.

ADORATION of the SHEPHERDS. Drawn with the pen and red chalk, and finished with a wash of bistre. 314

Height, 21 *inches. Width*, $17\frac{11}{12}$ *inches.*

Ascribed to Guercino.

HOLY FAMILY. St. Joseph at the feet of the Virgin, and St. Anne behind them. Pen, washed with sepia, and heightened with white. 315

Height, 7 *inches. Width*, $3\frac{2}{12}$ *inches.*

Ascribed to Federigo Barocci. Collection—Padre Resta.

ANONYMOUS—(*continued*).

HEAD of CHRIST, life size. Black and red chalk on grey paper. 316

Height, $13\frac{3}{16}$ *inches*. *Width*, $10\frac{5}{16}$ *inches*.

Ascribed to Guido Reni.

HEAD of a MAN, life size, and intended as a study for Christ; the face is turned to the left, and nearly in profile, inclined forward. Black chalk, heightened with white. 317

Height, $12\frac{8}{16}$ *inches*. *Width*, 10 *inches*.

Ascribed to Guido Reni.

MAGDALEN, standing apparently between two banks, with one hand on a skull, and gazing at a crucifix; an angel hovering above. Pen. 318

Height, $16\frac{5}{16}$ *inches*. *Width*, $9\frac{11}{16}$ *inches*.

Ascribed to Annibale Caracci. Collection—Earl of Arundel.

This has been engraved in fac-simile by Arthur Pond. *See* the Print, No. 2710.

ST. FRANCIS, who kneels in prayer, and devoutly gazes on a crucifix at his feet; another monk seated against a rock in the background intently looking towards the heavens. Pen on warm brown paper, heightened with white. 319

Height, $16\frac{5}{16}$ *inches*. *Width*, $11\frac{2}{16}$ *inches*.

Ascribed to Annibale Caracci.

SKETCH from OVID. METAM. Book VIII., 747–748: "Saepe etiam manibus nexis ex ordine trunci circuiere modum." Some Dryads with their hands joined dancing round an oak. Pen. 320

Width, $6\frac{2}{16}$ *inches*. *Height*, $4\frac{10}{16}$ *inches*.

Ascribed to Pietro Francesco Mola. Collections—Jonathan Richardson, junior, and Sir Joshua Reynolds.

CUPIDS playing near a mash-tub containing grapes; a naked man above. Slightly sketched in pen and bistre. 321

Width, $10\frac{3}{16}$ *inches*. *Height*, $7\frac{9}{16}$ *inches*.

Ascribed to Guercino.

MALE and FEMALE SATYRS embracing while on their knees, another male Satyr also kneeling approaches them with a basket of fruit. Red chalk, and washed. 322

Width, $15\frac{11}{16}$ *inches*. *Height*, $8\frac{7}{16}$ *inches*.

Ascribed to Guido Reni.

Collection unknown.—The letter W.

HEAD of a MAN, life size, with a full grey beard; the face turned a little to the left, inclined forward, and with the eyes nearly closed. In crayons on grey paper. 323

Height, $13\frac{1}{16}$ *inches*. *Width*, $9\frac{8}{16}$ *inches*.

Ascribed to Federigo Barocci.

STUDY for a death-bed scene; the face of a man whose eyes are cast down. Three-quarter view of the head, which is turned to the right. Crayons on grey paper. 324

Height, $9\frac{11}{16}$ *inches*. *Width*, $8\frac{5}{16}$ *inches*.

Ascribed to Federigo Barocci.

STUDY. A man stooping and hammering a nail in a wall. Red chalk on warm toned paper. 325

Width, $8\frac{8}{12}$ *inches. Height,* $6\frac{2}{12}$ *inches. With arched top.*

Ascribed to Lorenzo Sabatini.

STUDY of the nude figure of a man, half length; seen from behind. Red chalk. 326

Height, $7\frac{8}{12}$ *inches. Width,* $5\frac{8}{12}$ *inches. The top corners cut off.*

Ascribed to Annibale Caracci. Collections — John Barnard, Sir Joshua Reynolds, and Marquis Cholmondeley.

STUDY of the head of a beardless man, life size, the face nearly in profile, and with a devout expression, the eyes being raised to heaven. Black chalk on grey paper, heightened with white. 327

Height, $10\frac{9}{12}$ *inches. Width,* $7\frac{1}{12}$ *inches.*

Ascribed to Guido Reni.

DESIGN for a CARTOUCHE; an oval frame surmounted by a shell, the head of a man sketched in the centre. Pen and bistre. 328

Height, $4\frac{3}{12}$ *inches. Width,* $3\frac{3}{12}$ *inches.*

Ascribed to Domenichino.
Collection unknown.—The letter D.

GENOESE SCHOOL.

LUCA CAMBIASO, or CANGIAGIO.

Born at Genoa in 1527, died at Madrid in 1585.

HOLY FAMILY. The infant Christ stands in his mother's lap with his arms extended, the infant St. John approaches them with a lamb; the head of Joseph is behind. Slight and spirited sketch in pen and bistre. 329

Height, $8\frac{9}{12}$ *inches. Width,* $8\frac{2}{12}$ *inches.*

HOLY FAMILY and the Magdalen, who is kissing and embracing the infant Christ, and kneeling at the foot of the enthroned Virgin. Joseph is reading behind, where a temple is introduced. Pen and bistre. 330

Height, $14\frac{8}{12}$ *inches. Width,* $10\frac{2}{12}$ *inches.*

VIRGIN AND CHILD; she leans forward caressing the child, cherubim stand above holding a banderole; the whole group supported by clouds. Pen and bistre. 331

Height, $11\frac{5}{12}$ *inches. Width,* $8\frac{3}{12}$ *inches.*

Collection—Thomas Hudson.

VIRGIN and CHILD, and St. Elizabeth, the latter seated with the former on the ground, and playing with the infant Christ near a pedestal where a lamp is burning; Joseph is about to enter by a doorway holding a toy. Pen and bistre, washed. 332

Height, $8\frac{11}{12}$ *inches. Width,* $7\frac{4}{12}$ *inches.*

CAMBIASO—(*continued*).

ANGELS grouped in the clouds bearing the implements of the Passion. The upper portion of a large composition. The heads of many figures appear where the drawing has been cut, and in the centre is that of the Saviour, whose upraised hand is visible. Pen and bistre, washed. 333

Width, 15 1/12 *inches*. *Height*, 7 9/12 *inches*.

MARY MAGDALENE, seated on the ground apparently reading from a book which is supported by a skull, and holding a small crucifix in her right hand. Pen and sepia on grey paper, washed and heightened with white. 334

Height, 7 8/12 *inches*. *Width*, 9 8/12 *inches*.

ST. FRANCIS receiving the infant Christ from the Virgin; he kneels at her feet, an angel stands in front of him. Very slight but spirited. Pen and bistre. 335

Height, 6 10/12 *inches*. *Width*, 4 2/12 *inches*.

Collection—Sir Joshua Reynolds.

ST. MICHAEL overcoming and trampling on the DEVIL, and holding a sword to his face with one hand, and the scales in the other. Pen and bistre, washed. 336

Height, 13 2/12 *inches*. *Width*, 9 3/12 *inches*.

CONVERSION of SAUL. In a cloud above the Almighty with the Saviour. The saint is naked and has partially fallen under his horse. The soldiers are protecting their eyes with their arms, and one with his shield, from the dazzling light from heaven, while another is endeavouring to raise his fallen leader. Pen, washed with bistre. 337

Height, 17 1/12 *inches*. *Width*, 13 *inches*.

Collection—Benjamin West.

MARTYRDOM of ST. SEBASTIAN, who is firmly tied to the tree. The archers drawing their bows, but no arrows appear excepting those in a sheath which lies on the ground. The Almighty above with a group of angels, one of whom holds the crown of martyrdom. Signed "Lucas Cangiage." Pen, washed with sepia. 338

Height, 20 9/12 *inches*. *Width*, 16 *inches*.

LEDA and the SWAN, which she closely embraces, while it encircles her throat with his neck; they recline on a bank supported by cushions. Slight, in pen. 339

Width, 9 *inches*. *Height*, 6 5/12 *inches*.

STATUE of MARS standing on a pedestal; he is armed with shield and spear, and is represented looking down from his elevated position. Pen and bistre. 340

Height, 13 2/12 *inches*. *Width*, 8 8/12 *inches*.

VENUS dissuading ADONIS from the CHASE, Cupid watches the pair from behind the trunk of a tree. Pen, washed with bistre. 341

Height, 12 10/12 *inches*. *Width*, 8 1/12 *inches*.

RAPE OF DEIANIRA. The centaur galloping towards the right, with his prize locked in his arms. Pen and bistre. 342

Height, $12\frac{11}{12}$ *inches.* *Width*, $10\frac{8}{12}$ *inches.*

ESCAPE from HADES. The gates thrown down and our first parents standing on one of them, while Christ seen from behind is assisting another person from a crowd waiting to be released from their unpleasant abode. Three devils hover above. Pen and bistre, washed. 343

Width, $11\frac{8}{12}$ *inches.* *Height*, $8\frac{8}{12}$ *inches.*

RAPE of the SABINES. A triumphal arch in the distance through which horsemen are passing, to the left Romulus is standing enthroned, issuing his commands. Drawn with a pen, and washed with Indian ink. 344

Width, $16\frac{1}{12}$ *inches.* *Height*, $7\frac{6}{12}$ *inches.*

Collection—Jonathan Richardson, junior.

CURTIUS about to leap into the chasm, spear in hand, to appease the wrath of the gods for the safety of Rome. Drawing with a pen in sepia, and washes of the same colour have been added with a brush. Signed in full. 345

Width, 15 *inches.* *Height*, $10\frac{8}{12}$ *inches.*

GIOVANNI BENEDETTO CASTIGLIONE, called IL GRECHETTO.

Painter and Etcher.

Born at Genoa in 1616, died in 1670.

APOLLO and DAPHNE. Cupid, above, poising an arrow. Drawn with the brush, charged with bistre, tinted, partly in body colours. 346

Width, 15 *inches.* *Height*, 11 *inches.*

NYMPH surprised by SATYRS. Two children in the foreground. Drawn with the brush with bistre and tinted in parts with body colours. 347

Width, $20\frac{8}{12}$ *inches.* *Height*, $16\frac{3}{12}$ *inches.*

NEAPOLITAN SCHOOL.

SALVATOR ROSA.

Painter and Etcher.

Born at Naples in 1615, died at Rome in 1673.

STUDY of Female and Goats. Slight sketch. Pen and bistre, washed. 348

Width, $8\frac{5}{12}$ *inches.* *Height*, $6\frac{3}{12}$ *inches.*

Collections—Conte Francesco Algarotti and Thomas Thane.

SALVATOR ROSA—(*continued*).

Another STUDY. A Soldier reclining, and appearing to address a companion. Pen and bistre, washed. 349

Width, $6\frac{4}{12}$ *inches. Height*, $5\frac{7}{12}$ *inches.*

Collection—Conte Francesco Algarotti.

SHEET OF STUDIES. A recumbent figure of a half-naked man, who raises his right arm as if to ward off a blow. On the reverse is a slight sketch of a very tall man, standing and praying to another person, who is seated on a stone, under a tree, with a book in his lap. Pen and sepia. 350

Width, $7\frac{1}{12}$ *inches. Height*, $4\frac{6}{12}$ *inches.*

DOMENICO GARGIUOLO, called MICCO SPADARO.

Born at Naples in 1612, died in 1679.

SATYR and NYMPH. Love chastised by a nymph, while a satyr holds him on his back. Pen and sepia. 351

Width, $7\frac{7}{12}$ *inches. Height*, $6\frac{2}{12}$ *inches.*

Collections—Padre Restà and Pierre Jean Mariette.

GIOVANNI LORENZO BERNINI.

Born at Naples in 1598, and died in 1680.

DESIGN for the INTERIOR of a CHURCH, with the Descent of the Holy Ghost introduced: four bishops support the Papal arms near the altar. Pen and bistre. 352

Height, $13\frac{6}{12}$ *inches. Width*, $9\frac{7}{12}$ *inches.*

LUCA GIORDANO.

Painter and Etcher.

Born at Naples in 1632, died in 1705.

DESIGN for a FOUNTAIN. Cupid carrying a dolphin on a shell supported by naiads. Black chalk, washed with Indian ink. 353

Height, $8\frac{9}{12}$ *inches. Width*, $5\frac{10}{12}$ *inches.*

SEBASTIANO CONCA.

Born at Gaeta in 1676, died in 1764.

VIRGIN and CHILD enthroned, and with saints at her side and feet. Design for an altar piece. Black chalk and sepia, on warm grey paper. 354

Height, $20\frac{2}{12}$ *inches. Width*, 13 *inches.*

SKIRMISH; swordsmen on foot attacking cavalry. With a spurious signature "Luca Giordano," Red chalk, slightly washed with bistre. 355

Width, $15\frac{8}{12}$ *inches. Height*, $9\frac{11}{12}$ *inches.*

Collection—Sir Joshua Reynolds.

ANONYMOUS.

HALF-LENGTH of a WOMAN, holding a leveret by its hind legs and about to kill it with a blow of her right hand on the back of its head. A second, but slighter sketch to show the whole of the woman's figure. Pen and bistre. 356

Height, $9\frac{9}{12}$ *inches. Width*, $7\frac{7}{12}$ *inches.*

Ascribed to William Hogarth.

SCHOOL OF FONTAINEBLEAU.

FRANCESCO PRIMATICCIO.

Born at Bologna in 1490, died at Paris in 1570.

TWO MEN standing and embracing; they wear Roman costume, and recline their heads on each other's shoulders. Black chalk on grey paper, heightened with white. 357

Height, $8\frac{9}{12}$ *inches. Width*, $5\frac{9}{12}$ *inches.*

Collections—Jonathan Richardson, senior, and Benjamin West.

SUBJECTS from the life of ABRAHAM, in one composition. Pen, on salmon coloured paper, heightened with white. 358

Abraham commanded to go forth from Haran to Canaan.
Sarah and her female friends seated in conversation on the prospect of her becoming a mother.
Death of Abraham, his sons kneeling around his bed.
Burial in the cave of Machpelah in the field of Ephron.

Width, $15\frac{8}{12}$ *inches. Height*, 11 *inches.*

Collection—Padre Resta.

GERMAN SCHOOL.

MARTIN SCHÖNGAUER (ascribed to)

Painter, Etcher, and Engraver.

Born at Culmbach in 1453, died at Colmar in 1499.

ANNUNCIATION. A drawing of the time of Schöngauer, but not fine enough for him in sentiment; showing a very curious treatment of the subject. The Virgin is seated at a reading-desk with hands crossed upon her bosom, a Gothic canopy behind her; the angel bringing a sealed paper, but not, as usual, a lily. An inner chamber is visible through a doorway, in which a bed is partially shown; a lozenged window behind the angel. Pen and sepia, highly finished and washed in some parts. 359

Height, $7\frac{9}{12}$ *inches. Width*, $5\frac{11}{12}$ *inches.*

Collections—Sir Peter Lely, John Duke of Argyll, Thomas Thane, and William Esdaile.

ANONYMOUS.

ADORATION of the MAGI. A poor copy of a picture or print of the second half of the fifteenth century. The paper not older than 1600. Carefully executed with the pen. 360

Height, $7\frac{1}{12}$ *inches*. *Width*, $6\frac{4}{12}$ *inches*.

Ascribed to Martin Schöngauer.

Two NUDE FIGURES. A man holding a halberd in his right hand, and wearing a cap and feather, seen from behind; a companion standing before him. On quite a modern *wove* paper. Pen and bistre. 361

Height, $9\frac{1}{12}$ *inches*. *Width*, 6 *inches*.

Erroneously ascribed to Albrecht Dürer.

A MAN on HORSEBACK PLAYING the BAGPIPES. His sorry hack is slowly walking towards the right; also a study of the Virgin suckling the Child on the left in the corner at bottom. 362

Height, $10\frac{2}{12}$ *inches*. *Width*, $7\frac{3}{12}$ *inches*.

Erroneously ascribed to Albrecht Dürer. See the near foreleg of the horse, Dürer never drew so badly as this. The paper of a much later date. Collection unknown—An oval shield of arms.

HANS HOLBEIN.

Born at Augsburg in 1495, died in London in 1543.

PORTRAIT. Head of a middle-aged man of noble aspect, the face in three-quarter view turned to the left. Black chalk and crayons on salmon-coloured paper. 363

Height, 14 *inches*. *Width*, $10\frac{5}{8}$ *inches*.

Collection—Padre Resta.

CAPTURE of a CITY. A commander of a captured city kneeling to his conqueror; soldiers plundering and prisoners leaving burning houses in the distance. Pen, and washed with Indian ink. 364

It has a spurious signature of Lukas van Leyden, and is wrongly ascribed to him. There is a companion drawing, belonging to the same series, in the Print Room of the British Museum

Height, $13\frac{10}{12}$ *inches*. *Width*, $8\frac{5}{12}$ *inches*.

HANS BALDUNG GRÜN.

Painter and Engraver.

Born at Gmünd in 1470 or 1476, died at Strasburg in 1552.

HORSE lying down; very Italian in treatment. Pen and bistre. The same design used in the print of the Conversion of St. Paul. Bartsch, "Le Peintre Graveur," vii., p. 311, No. 33. *See* the woodcut No. 1908. 365

Width, $16\frac{2}{12}$ *inches*. *Height*, $6\frac{9}{12}$ *inches*.

Ascribed to Tiziano Vecellio.

MELCHIOR LORCH.

Designer and Engraver.

Born at Flensburg in 1527, died in 1586.

COUNCIL of SENATORS, in a semicircular building, the chief enthroned in the centre; some females are approaching on the right. Signed and dated 1554. Pen, on brown paper, heightened with yellow chrome, thickly laid on. 366

Width, $10\frac{11}{12}$ *inches*. *Height*, $8\frac{1}{12}$ *inches*.

WOMAN and CHILD RIDING. An old woman and a child on a mare which is accompanied by its foal. Designed for the woodcut of the subject, but not quite identical with it, although the composition is in the same direction. In pen. 367

Width, $7\frac{3}{16}$ *inches. Height*, $5\frac{5}{16}$ *inches.*

Erroneously ascribed to Tiziano Vecellio. *See* the woodcut from the drawing No. 1911.

ADAM ELSHEIMER.

Painter and Etcher.

Born at Frankfort in 1574, died in 1620.

MOONLIGHT SCENE. The moon rising above trees on the bank of a stream, her reflection showing on the water. Signed. In distemper, heightened with white. 368

Width, $10\frac{9}{16}$ *inches. Height*, $5\frac{11}{16}$ *inches.*

Collection—William Esdaile.

JOHANN ROTTENHAMMER.

Born at Munich in 1564, died at Augsburg in 1623.

DIANA and her NYMPHS surprised by ACTÆON. Signed and dated 1597, "Venetia." Pen and bistre, heightened with white. 369

Width, $7\frac{6}{16}$ *inches. Height*, $7\frac{4}{16}$ *inches.*

ARGOUT or ARGOUTS.*

The MARRIAGE OF ST. CATHERINE. Red chalk, pen and bistre, washed with bistre. 370

Width, $8\frac{6}{16}$ *inches. Height*, $7\frac{8}{16}$ *inches.*

Collection—William Esdaile.

WENZEL HOLLAR (ascribed to).

Designer and Engraver.

Born at Prague in 1607, worked in London and died there in 1677.

FEMALE, naked, standing on a large shell, floating on the sea, and propelled by means of a sail which she holds in her right hand, while supporting a shield with the other. A storm is rising which causes the wreck of several ships; a promontory is in the distance on the left. Inscribed "Vencellaus Hollar in: 1625," which was before he came to England. Pen and ink. 371

Width, $6\frac{1}{16}$ *inches. Height*, $5\frac{3}{16}$ *inches.*

Collection—William Esdaile.

VIEW on the banks of a broad river, with a raft on the left near the walls of a city. Delicately drawn in pen and bistre. 372

Width, $11\frac{5}{16}$ *inches. Height*, $6\frac{8}{16}$ *inches.*

---

* No account of this artist can be discovered, excepting the mere mention of the name by Zani in his Enciclopedia Metodica. The drawing is inscribed "Argots fecit."

SIR PETER LELY.

Born at Soest in Westphalia in 1617, worked in London, and died there in 1680.

PORTRAIT of an elderly MAN, wearing a loose robe and a turban-like head dress; the face is in three-quarter view, and turned to the right. In crayons. Signed, "P. L." in a monogram. 373

Height, 10 2/12 *inches*. *Width*, 8 2/12 *inches*.

Collection—Sir Peter Lely.

JOACHIM VON SANDRART.

Born at Frankfort in 1606, died at Nuremberg in 1688.

DRAPED FIGURE of an ANGEL standing on a pedestal holding a candlestick in both hands. Drawn with a reed pen in bistre and washed with Indian ink, heightened with white. 374

Height, 11 *inches*. *Width*, 7 2/12 *inches*.

JOHANN ANTON EISMANN.

Born at Salzburg in 1604, died in 1698.

SEAPORT with SHIPPING, the former is strongly fortified, soldiers on the right are about to be conveyed on board a man-of-war in boats, numerous figures in the foreground, which is strewn with the appliances of war. Pen and bistre, washed. 375

Width, 19 6/12 *inches*. *Height*, 9 1/12 *inches*.

Collections—William Esdaile and Ralph Udney.

SIR GODFREY KNELLER.

Born at Lübeck in 1648, worked in Venice, Rome, and London, died at Twickenham in 1723.

HEAD of JOHN, DUKE of MARLBOROUGH. Life size, the face in full. Slightly executed, in black chalk, heightened with white. 376

Height, 15 1/12 *inches*. *Width*, 10 1/12 *inches*.

PORTRAIT of a LADY. Life size, the face turned a little to the left. Inscribed "Said to be Sarah, Duchess of Marlborough." In crayons. On the reverse, a study for the head of Minerva, also life size, in all probability for a portrait. Black chalk, heightened with white. 377

Height, 15 6/12 *inches*. *Width*, 9 0/12 *inches*.

PORTRAIT of a LADY, as Diana, in profile, life size. Black and red chalks on warm toned paper, a slight wash of colour added. 378

Height, 15 1/12 *inches*. *Width*, 10 *inches*.

PORTRAIT of a GENTLEMAN, life size, the face nearly full, turned a little to the right. "Said to be the Duke of Marlborough." Crayons, on greenish paper. 379

Height, 11 5/12 *inches*. *Width*, 8 8/12 *inches*.

DESIGN for a fancy portrait in a circle. A maiden standing, half length, and holding a wreath in her right hand; with her left she takes flowers from a basket which Cupid holds. Sepia, washed. 380

Height, $6\frac{3}{12}$ *inches.* *Width*, $5\frac{2}{12}$ *inches.*

Collection—Count Caylus.

PORTRAIT of a BOY as CUPID. Pen, on bright grey paper, washed with Indian ink, and heightened with white. 381

Height, $16\frac{11}{12}$ *inches.* *Width*, $10\frac{7}{12}$ *inches.*

Ascribed to Sir Godfrey Kneller.

PORTRAIT. Head of a boy, life size, with flowing hair, the face seen full and inclined a little on the left shoulder. Crayon on warm toned paper. 382

Height, $9\frac{10}{12}$ *inches.* *Width*, $7\frac{10}{12}$ *inches.*

Ascribed to Sir Godfrey Kneller.

CHRISTIAN WILHELM ERNEST DIETRICH.

Painter and Etcher.

Born at Weimar in 1712, died at Dresden in 1774.

ABRAHAM sending away HAGAR, Isaac is clinging to him, and Sarah is exulting behind. Half length figures. Pen and ink, and washed with bistre. Signed C. W. E. Dietrich. 383

Width, $8\frac{6}{12}$ *inches.* *Height*, $6\frac{3}{12}$ *inches.*

ANONYMOUS.

PARTY of GENTLEMEN descending a flight of steps into a cavern, and accompanied by many attendants, some of whom bear torches. Pen, on grey paper, washed, the lights scraped out. 384

Height, $8\frac{11}{12}$ *inches.* *Width*, $5\frac{10}{12}$ *inches.*

Erroneously ascribed to William Hogarth.

JOHANN EDWARD MANDELBERG.

Born in 1731, worked in Paris, and Copenhagen, where he died in 1786.

ENCAMPMENT, with troops in motion, a baggage waggon in the foreground on the right. Drawn with the brush charged with bistre, and a wash of the same colour added. 385

Width, 6 *inches.* *Height*, $4\frac{9}{12}$ *inches.*

GEORG FRIEDRICH RAUSCHER.

Painter and Etcher.

Born at Coburg in 1754, died in 1839.

OVAL LANDSCAPE with cows; one drinking, and another behind in a shrubbery near a sheep. Inscribed with the artist's monogram. Highly finished in red chalk. 386

Height, $9\frac{1}{12}$ *inches.* *Width*, $7\frac{3}{12}$ *inches.*

DUTCH SCHOOL.

LUKAS JACOBSZ, called LUKAS VAN LEYDEN (ascribed to).

Painter, Engraver, and Etcher.

Born at Leyden in 1494, died in 1533.

SALUTATION. A comparatively modern drawing, founded on the print described by Bartsch, "Le Peintre Graveur," vol. vii. p. 357, No. 36. Drawn with a pen, and washed with Indian ink. 387

Height, $6\frac{5}{12}$ *inches. Width*, $5\frac{8}{12}$ *inches.*

CRUCIFIXION. A poor copy from the print described by Bartsch, No. 32. Drawn with a pen, and washed with Indian ink. *See* a third state of the original print No. 1959. 388

Width, $16\frac{3}{12}$ *inches. Height*, $11\frac{2}{12}$ *inches.*

OCTAVIO VAN VEEN.

Born at Leyden in 1556, died at Brussels in 1634.

ACCOUCHEMENT of a YOUNG LADY, with numerous female friends and attendants. Pen and bistre, washed. 389

Width, $12\frac{5}{12}$ *inches. Height*, $8\frac{10}{12}$ *inches.*

JAN MULLER.

Designer and Engraver.

Born at Amsterdam in 1570; living in 1608.

STUDY of Female Head, turned a little to the right. A drawing for an engraving. Probably after a design by A. Bloemaert. Executed with a pen in sepia; slight washes of the same colour added with the brush. 390

Height, $6\frac{4}{12}$ *inches. Width*, $4\frac{6}{12}$ *inches.*

STUDY to the waist of a nude woman holding a child to her bosom. An oval design for an engraving. Carefully executed in pen and bistre. 391

Height, $15\frac{1}{12}$ *inches. Width*, 11 *inches.*

HEINRICH GOLTZIUS.

Designer and Engraver.

Born at Mulbrecht in 1558, died at Haarlem in 1617.

LOT and his DAUGHTERS. Signed H. Goltzius, and dated 1597. Bistre on grey paper. Heightened with white, and the nude parts with flesh colour.* 392

Width, $10\frac{2}{12}$ *inches. Height*, $7\frac{6}{12}$ *inches.*

Collections—Ploos van Amstel, Sir Thomas Lawrence, and William Esdaile.

ADRIAAN BROUWER.

Born at Haarlem in 1608, died at Antwerp in 1640.

STUDIES of single figures in various indelicate attitudes. Pen and sepia, washed. 393

Width, $12\frac{11}{12}$ *inches. Height*, $8\frac{2}{12}$ *inches.*

---

* Engraved the same size by a Dutch engraver, contemporary with Goltzius, whose name does not appear on the prints. There are four lines in Latin beneath, and "H. "Goltzius invent." Also engraved by Jan Saenredam with the same inscription, and in addition, "J. Saenredam sculp Ao. 1597:" &c.

ABRAHAM BLOEMAERT.

Painter and Engraver.

Born at Gorcum in 1564, died at Utrecht in 1647.

ANNUNCIATION. Many cherubim accompany the descending dove and the angel. Drawn with a pen, washed with distemper colour, and heightened with white. 394

Height, 18 *inches. Width*, 13 *inches. Of an irregular form, the corners cut off.*

MAGDALEN kneeling in prayer, her vase and book on a rock by her side; a cherub descending. Dated "1649." Drawn with a pen, on prepared paper, washed with sepia, and heightened. 395

Height, $10\frac{4}{12}$ *inches. Width*, $7\frac{5}{12}$ *inches.*

CUPID gathering fruit from a tree, which Venus holds. Drawn with a pen, washed with bistre, on grey paper, and heightened with white. 396

Height, $6\frac{8}{12}$ *inches. Width*, $4\frac{10}{12}$ *inches.*

ALLEGORICAL SUBJECT. The union of Painting and Sculpture, Minerva above, holding a crown of laurel over the heads of the two reclining figures; designed for a book illustration. Drawn with a pen and sepia, washed. 397

Height, $7\frac{1}{12}$ *inches. Width*, $4\frac{2}{12}$ *inches.*

FEMALE partly seen, addressing a shepherd who is seated on the trunk of an old tree. Drawn with a pen, and washed with sepia. 398

Height, $10\frac{2}{12}$ *inches. Width*, $6\frac{4}{12}$ *inches.*

ESAYAS VAN DE VELDE.

Born at Leyden 1597, died in 1648.

STREAM running through a populous town; a gateway on the right, through which two men are passing; on the other side is a high building, with crane attached to it, and a wall leading to a bridge. Signed E. V. Velde, and dated 1632. Drawn with the pen, and washed with bistre and sepia. 399

Width, $7\frac{5}{12}$ *inches. Height*, $5\frac{2}{12}$ *inches.*

LANDSCAPE, with the ruins of a castle, which a horseman and his dog are approaching. Signed E. V. Velde, and dated 1627. Black chalk, washed with bistre. 400

Width, $10\frac{5}{12}$ *inches. Height*, $7\frac{1}{12}$ *inches.*

JAN BOTH (ascribed to).

Painter and Etcher.

Born at Utrecht in 1610, and died there in 1650.

LANDSCAPE with a mountainous distance; a pond with high banks on the left foreground, surrounded by trees and a wooden bridge above; a jet of water is falling into the pool below. Pen and bistre, washed with neutral tint. 401

Width, $11\frac{7}{12}$ *inches. Height*, $7\frac{9}{12}$ *inches.*

JAN PINAS.

Born at Haarlem in 1597.

RIVER, winding through well wooded banks, on one of which, in the foreground on the right, is a cottage, with two boats near it. Signed J. Pinas. Pen and bistre, slightly tinted. 402

Width, 8 *inches*. *Height*, $5\frac{5}{12}$ *inches*.

ANTONI ERKELENS.

Flourished in the first half of the 17th century.

CANAL SCENE, with a church and windmill on the opposite bank; a shrubbery on the right of the foreground. Pen and bistre, washed. 403

Width, $8\frac{4}{12}$ *inches*. *Height*, 3 *inches*.

CORNELIS KITTENSTEIN.

Designer and Engraver.

Flourished at Haarlem in the first half of the 17th century.

MAN seated, drinking. Drawn with the brush in bistre, and heightened with white. 404

Height, $10\frac{8}{12}$ *inches*. *Width*, $6\frac{8}{12}$ *inches*.

PAUL POTTER.

Painter and Etcher.

Born at Enkuysen in 1625, died in 1654.

MERCURY and ARGUS. Signed Paulus Potter and dated 1642, that is, when he was 17 years of age. Highly finished with a pencil, on vellum. 405

Width, $6\frac{4}{12}$ *inches*. *Height*, $4\frac{8}{12}$ *inches*.

Collection—William Esdaile.

STUDY of Forest Trees. Signed P. Potter. Very slight, in black chalk on warm toned paper. 406

Width, $12\frac{10}{12}$ *inches*. *Height*, $9\frac{2}{12}$ *inches*.

PAUL POTTER (ascribed to).

STUDY of two Cows. One stands on a rising ground in front, overlooking a meadow; the other is on the right. Black chalk. 407

Width, $4\frac{11}{12}$ *inches*. *Height*, $3\frac{1}{12}$ *inches*.

Cow walking towards the left, her head reverted. Black chalk. 408

Width, $4\frac{11}{12}$ *inches*. *Height*, $3\frac{1}{12}$ *inches*.

JAN VAN GOYEN.

Born at Leyden in 1596, died at the Hague in 1656.

VIEW on the banks of a river, two men in a boat on the left are about to land goods near a gate which leads to the entrance to the garden of a hostelry. Signed V. G., and dated 1651. Black chalk, tinted with bistre and Indian ink. 409

Width, $12\frac{2}{12}$ *inches. Height,* $7\frac{7}{12}$ *in hes.*

STUDY of a church in ruins. Very slightly drawn in black chalk. 410

Width, $7\frac{8}{12}$ *inches. Height,* $6\frac{1}{12}$ *inches.*

RIVER SCENE, with the village on the right and the spire of a church above tall trees, two boats in the foreground. Signed V. G., and dated 1651. Black chalk slightly tinted with bistre and Indian ink. 411

Width, 12 *inches. Height,* $7\frac{7}{12}$ *inches.*

LANDSCAPE with a RIVER, a village on the bank, opposite a clump of trees on the other side of the water, near which are two empty boats Very slightly drawn in black chalk. 412

Width, $11\frac{5}{12}$ *inches. Height,* 7 *inches.*

VIEW on the bank of a narrow stream, a man fishing from a punt on the left, and a village nearly hidden by trees on the right. Black chalk. 413

Width, $6\frac{7}{12}$ *inches. Height,* $4\frac{11}{12}$ *inches.*

ROADWAY through a village with a group of four men near a cottage door on the left. Black chalk, slightly tinted. 414

Width, $10\frac{7}{12}$ *inches. Height,* $6\frac{1}{12}$ *inches.*

JAN VAN GOYEN (ascribed to).

STUDY of RUINS, which a peasant is describing to a traveller. Pen, and tinted in colours. 415

Width, $6\frac{7}{12}$ *inches. Height,* $4\frac{10}{12}$ *inches.*

Collections—Thomas Dimsdale and William Esdaile.

MOUTH of a RIVER, with shipping in the offing; a man dredging in the foreground on the left. Pen, washed with Indian ink. 416

Width, $11\frac{10}{12}$ *inches. Height,* $5\frac{4}{12}$ *inches.*

ANTONI WATERLOO.

Painter and Etcher.

Believed to have been born at Utrecht in 1618, and died there about 1660.

STREAM crossed by a slight wooden bridge, over which a man is driving a cow, in the midst of a forest. A boat builder in the foreground superintends the breaking up of a vessel by two of his men. Black chalk, washed with Indian ink, and slightly tinted with colour. 417

Width, $15\frac{7}{12}$ *inches. Height,* $11\frac{9}{12}$ *inches.*

Collection—William Esdaile.

WATERLOO—(*continued*).

STUDY of mountain scenery, with forest trees and high rocks. Two figures in a dell in the centre. Black chalk, washed with Indian ink. 418

Width, 24 *inches*. *Height*, 19 *inches*.

LANDSCAPE. Interior of a wood, with a cottage on the right nearly hidden by trees, and a windmill in the extreme distance. Signed "Waterloo." Black chalk, slightly washed, on very warmly toned paper. 419

Width, $16\frac{6}{12}$ *inches*. *Height*, $10\frac{11}{12}$ *inches*.

FOREST scenery, with travellers resting under the branches of a large tree on the left. Pen and bistre, washed with Indian ink. 420

Width, $17\frac{11}{12}$ *inches*. *Height*, $13\frac{3}{12}$ *inches*.

LANDSCAPE, with villages dispersed over an extensive country. Signed "Waterloo." Black chalk on grey paper, heightened with white. 421

Width, $9\frac{8}{12}$ *inches*. *Height*, $4\frac{10}{12}$ *inches*.

Collection—William Esdaile.

JAN LIEVENS.

Painter and Etcher.

Born at Leyden in 1607, died in 1663.

CAVALIER, richly dressed, with a plumed hat and feathers, half length, standing in an easy attitude, and resting his left arm on a table. 422

Height, $6\frac{5}{12}$ *inches*. *Width*, $4\frac{3}{12}$ *inches*.

Ascribed to Rembrandt.

AELBERT CUYP.

Painter and Etcher.

Born at Dort in 1606, died in 1667.

STUDY of leaves of the cow parsnip, *Heracleum sphondylium, Linn.* In colours. 423

Width, $8\frac{1}{12}$ *inches*. *Height*, $6\frac{1}{12}$ *inches*.

CORNELIS VAN POELEMBURG.

Born at Utrecht in 1586, worked in England, died at Utrecht in 1667.

LANDSCAPE. View of an open country, with a mountainous distance, a mass of high rocks on the right with a cavern. Curious as comprising no figures. Pen, washed with Indian ink. 424

Width, 16 *inches*. *Height*, $10\frac{11}{12}$ *inches*.

Collection—William Esdaile.

LANDSCAPE with RUINS partially covered and hidden by stunted trees. Noteworthy as being without figures. Pen and Indian ink. 425

Width, $11\frac{11}{12}$ *inches*. *Height*, $7\frac{8}{12}$ *inches*.

LANDSCAPE and the extensive RUINS of a temple, which are partially hidden by trees, a range of mountains in the distance. A man driving a laden donkey seen on the right. 426

Width, $12\frac{1}{12}$ *inches. Height*, $7\frac{9}{12}$ *inches.*

Collection—Marquis Legoy, and another unknown.

PHILIP WOUWERMAN.

Painter and Etcher.

Born at Haarlem in 1620, died in 1668.

"LE MANÉGE." A horseman in full gallop, seen from behind. Finely wrought, but much injured and stained. Indian ink. 427

Height, $7\frac{4}{12}$ *inches. Width*, 6 *inches.*

REMBRANDT VAN RYN (ascribed to).

Painter and Etcher.

Born near Leyden in 1606, died at Amsterdam in 1669.

ANGEL appearing to ABRAHAM. In bistre, drawn with a reed pen, and slightly washed with the same colour.* 428

Width, $11\frac{5}{12}$ *inches. Height*, 7 *inches.*

Collections—Jonathan Richardson, junior, and Sir Joshua Reynolds.

RETURN of the PRODIGAL SON. He approaches a flight of steps, at the top of which his father is seated near the door of his house. Drawn, with a pen, and washed with sepia. 429

Width, $9\frac{8}{12}$ *inches. Height*, $7\frac{3}{12}$ *inches.*

Collection—Pierre Jean Mariette.

METAMORPHOSIS of Io. "Juno having changed Io into a cow delivers her in charge of Argus." Pen and bistre, washed. 430

Width, $11\frac{10}{12}$ *inches. Height*, $7\frac{7}{12}$ *inches.*

ACADEMICAL study of a nude female seated, and wearing a mushroom-shaped head dress. Drawn with a pen and washed with sepia. The old Dutch paper on which this drawing is made has a very bad oil stain, and it is worth noting that the drawing has been made *after*, probably long after the accident occurred. 431

Height, $10\frac{2}{12}$ *inches. Width*, $7\frac{8}{12}$ *inches.*

STUDY of the tops of houses in a town, a stream and a wooden bridge in the foreground. Pen and bistre, in outline, drawn with a reed pen. 432

Width, $8\frac{1}{12}$ *inches. Height*, $5\frac{7}{12}$ *inches.*

---

* One of the finest drawings extant by Rembrandt is the same subject as this: it is deposited in the Print Room of the British Museum.

REMBRANDT (ascribed to).—(*continued*).

Old MAN reading to a seated and aged FEMALE, who appears to listen very attentively, with one of her feet raised on a stool; her cat is seen behind. Drawn with the pen in sepia. 433

Width, $5\frac{5}{12}$ *inches. Height*, $4\frac{2}{12}$ *inches.*

Collection—William Esdaile.

ACADEMICAL study of a nude man seated on a cushion, his face turned to the front. Drawn with a pen in sepia, washed with neutral tint. 434

Width, $8\frac{4}{12}$ *inches. Height*, $7\frac{8}{12}$ *inches.*

STUDY of a stout aged man whose arms are behind him. Two studies of heads at the side, one from the same model as the first. Drawn with a pen in sepia, in the style of Diepenbeck. 435

Height, $9\frac{9}{12}$ *inches. Width*, $5\frac{3}{12}$ *inches.*

RECUMBENT FIGURE of a YOUTH, nude, excepting a piece of drapery across the loins; the arms are clasped under the head, which is turned towards the front. Drawn with a pen in sepia, the flesh slightly tinted. 436

Width, $9\frac{3}{12}$ *inches. Height*, $7\frac{1}{12}$ *inches.*

J. STELLINGWERF.

Flourished in the middle of the 17th century* at Amsterdam.

LANDSCAPE. Crossing the Ford. A ruined building beyond the river, having a watch-tower surmounted by a weather-cock; on the left, in the foreground, is a sailing barge. Pen, slightly tinted with bistre and neutral tint. 437

Width, $7\frac{8}{12}$ *inches. Height*, $5\frac{3}{12}$ *inches.*

Collections—Greffier Fagel and William Esdaile.

ADAM PYNACKER.

Painter and Etcher.

Born at Pynacker, near Delft, in 1621, died in 1673.

STUDY of rocks slightly covered with herbage. Black chalk, washed with Indian ink. 438

Width, $10\frac{9}{12}$ *inches. Height*, $7\frac{3}{12}$ *inches.*

GERBRAND VAN DEN EECKHOUT.

Painter and Etcher.

Born at Amsterdam in 1621, died in 1674.

JACOB'S DREAM. Drawn with the brush. Indian ink and washed. 439

Width, $8\frac{7}{12}$ *inches. Height*, $6\frac{10}{12}$ *inches.*

---

* The date of 1667 is inscribed on a drawing by J. Stellingwerf in the collection of Van den Bos.

INTERIOR of a merchant's office, with clerks busily at work near an open window. A poor man, hat in hand, addresses the principal, who stands in the centre. A porter weighing goods in the distance on the right. Highly finished in red chalk. *See* the engraving from the drawing, No. 2181. 440

Width, 13 9/12 *inches. Height*, 9 11/12 *inches.*

JAN WYNANTS.

Born at Haarlem in 1600, living in 1677.

COTTAGE, partially hidden by a rough fence, with a pathway in the foreground leading to its gate. Signed "J. Wynants." Black chalk. 441

Width, 6 *inches. Height*, 4 *inches.*

DIERIK MATHAM.

Painter and Engraver.

Born at Haarlem in 1598, worked in his native place, and in Italy; died in 1677.

BANQUET. Six pairs of lovers seated feasting, a musician plays on a guitar behind them, and a female is bringing in viands. A massacre and a burning town are shown through the doorway and windows. After Paolo Veronese. A drawing for an engraving. Pen and distemper colour, heightened with white. 442

Width, 18 2/12 *inches. Height*, 13 2/12 *inches.*

JAN ALMELOVEEN.

Painter and Etcher.

Born in Holland in 1614, time of death not known.

VIEW on the RHINE; in the middle distance a ruined bridge crosses the river near a church; two mountains on the right. Signed "Johann van Almeloveen, fecit 1679." Pen, washed with Indian ink. 443

Width, 7 7/12 *inches. Height*, 5 9/12 *inches.*

Collection—William Esdaile.

ANONYMOUS.

VIEW in the neighbourhood of ROME. Inscribed "Buyte Room." A man with a loaded cart leading his horse to water at a stream in the foreground, near an old tree. Signed "J. M." in the corner, which is merely a collector's mark. 444

Height, 9 6/12 *inches. Width*, 7 5/12 *inches.*

JACOBUS DOOMER.

Born in 1647.

LANDSCAPE. A roadway across a rock, on it a traveller is walking with his dog; a square ruin on the right, another man is strolling near a pond in the foreground. Signed, "Doomer f.," with a spurious date, "A° 1645." Washed with bistre and slightly tinted. 445

Width, 11 2/12 *inches. Height*, 7 4/12 *inches.*

JACOB RUISDAEL.

Painter and Etcher.

Born at Haarlem, probably about 1630, died in 1681.

LANDSCAPE.—A forest, with a man seated on the bank of a stream on the left and under the branches of large trees; a shepherd on the right in an open space. Pen and Indian ink, slightly washed. 446

Width, $7\frac{4}{16}$ *inches. Height,* $5\frac{8}{16}$ *inches.*

FOREST SCENERY, with a roadway winding towards a farm, in the distance on the left, from which two horsemen are slowly riding. Signed Ruisdael. Pen and Indian ink. 447

Width, $7\frac{5}{16}$ *inches. Height,* $5\frac{4}{16}$ *inches.*

FRANS VAN MIERIS.

Painter and Etcher.

Born at Leyden in 1635, died in 1681.

STUDY, a Doctor of the Church; he is seated and has been reading at a table within the court of a temple, the pillars appear behind. Red chalk. 448

Height, $7\frac{3}{16}$ *inches. Width,* 5 *inches.*

Collections—Mynheer Gruyter, William Esdaile, and the initials E.M.

NICOLAAS BERCHEM (ascribed to).

Painter and Etcher.

Born at Haarlem in 1624, and died in 1683.

FEMALE, mounted on an ass, conversing with a man who stands near some ruins; another ass bearing panniers is waiting near with a dog. Signed, "Berchem, 1656." Pen, washed with Indian ink and bistre. 449

Width, 7 *inches. Height,* $5\frac{5}{16}$ *inches.*

LANDSCAPE, with horses and cattle drinking in the foreground of a bare and extensive farmyard. Red chalk. 450

Width, $10\frac{1}{16}$ *inches. Height,* $7\frac{5}{16}$ *inches.*

HERMAN SAFTLEVEN.

Painter and Etcher.

Born at Rotterdam in 1609, died at Utrecht in 1685.

STUDY of the entrance to underground cellars, with the doors thrown open. Black chalk, washed with Indian ink. 451

Width, $6\frac{1}{16}$ *inches. Height,* 4 *inches.*

ADRIAAN VAN OSTADE (ascribed to).

Painter and Etcher.

Born at Lübeck in 1610, died in 1685.

PEASANT and his family assembled about the carcase of a large pig, which has been recently killed and hung up for quartering. A night scene, with the light concentrated near the animal's head. Black chalk, and washed with bistre. 452

Width, $7\frac{4}{16}$ *inches. Height,* 6 *inches.*

BACKYARD of a mansion, with a sink and pump on the right by the side of a waterspout, with kitchen utensils. A boy is playing with a dog in the foreground, an old woman is approaching them, and carrying a basket. Pen and bistre, and coloured. 453

Height, 11 5/12 *inches.* *Width*, 8 7/12 *inches.*

Collections—Padre Restà and William Esdaile.

ROELAND ROGHMAN.

Painter and Etcher.

Born at Amsterdam in 1597, died in 1686.

VALLEY with a LAKE, among mountains; cottages protected by high rocks on the left, boats crossing the water and landing passengers. Black chalk on grey paper, heightened with white. 454

Width, 15 3/12 *inches.* *Height*, 10 4/12 *inches.*

VIEW of a deserted Village, with the church in ruins. Black chalk, washed with Indian ink. 455

Width, 7 8/12 *inches.* *Height*, 5 5/12 *inches.*

STUDY of TREES and ROCKS; a natural archway on the left, and woman and child in the foreground. Signed R. Roghman. Drawn with pen, and washed with bistre. 456

Width, 8 9/12 *inches.* *Height*, 5 1/2 *inches.*

FREDERIK DE MOUCHERON.

Painter and Etcher.

Born at Embden in 1633, worked at Paris, Antwerp, and Amsterdam, died in 1686.

CLASSICAL LANDSCAPE, with a ruin at the foot of a mountain and visible through an opening between trees; on the left of the foreground a tomb with figures grouped about it. Signed, Moucheron, fecit. In colours. 457

Width, 10 *inches.* *Height*, 7 *inches.*

Collection—William Esdaile.

PHILIP DE KÖNINGH.

Born at Amsterdam in 1619, died in 1689.

STREET VIEW, with the backs of large houses on the left, the branches of high trees shade the thoroughfare, the entrance to a church on the right. In body colours. 458

Width, 6 *inches.* *Height*, 3 1/2 *inches.*

Collection—William Esdaile.

PIETER DE MOLYN, the elder.

Painter and Etcher.

Born at Haarlem about 1600.

EXTENSIVE slightly undulating COUNTRY, with villages here and there; several women addressing some tired herdsmen in the centre of the foreground. Signed Molyn, and dated, 1659. Black chalk, washed with Indian ink. 459

Width, 7 5/12 *inches.* *Height*, 5 6/12 *inches.*

MOLYN—(*continued*).

LANDSCAPE, with standing corn, a corner of one of the fields on the right is cut, and a few sheaves are seen, the village church in the extreme distance, travellers on the left of foreground. Black chalk, washed with Indian ink. 460

Width, $7\frac{6}{12}$ *inches. Height*, $5\frac{8}{12}$ *inches.*

LANDSCAPE, the sun setting on the left, where two men rest near a cluster of tall trees; one stands, while his companion reclines on the ground. Signed Molyn, and dated, 1659. Black chalk, washed with sepia. 461

Width, $11\frac{7}{12}$ *inches. Height*, $7\frac{5}{12}$ *inches.*

ROADWAY across a MOUNTAIN, protected by high banks and trees, herdsmen are driving cattle; the distant country appears beyond on the right. Black chalk, and washed with Indian ink. 462

Width, $7\frac{6}{12}$ *inches. Height*, $5\frac{9}{12}$ *inches.*

ROADWAY across a COMMON, with a group of wayfarers resting on a bank. A waggon and a horseman in the distance, on the brow of a hill. Signed Molyn, and dated, 1654. Black chalk, and washed with Indian ink. 463

Width, $7\frac{5}{12}$ *inches. Height*, $5\frac{8}{12}$ *inches.*

EXTENSIVE VIEW across a slightly undulating country, dotted with villages; groups of figures in the foreground, and a man trying to shoot birds. Signed Molyn, and dated, 1654. Black chalk, washed with Indian ink. 464

Width, $7\frac{5}{12}$ *inches. Height*, $5\frac{6}{12}$ *inches.*

BARENT GAEL.

Born at Haarlem in 1650, scholar of Philip Wouwerman, died in 1703.

LANDSCAPE with HAWKING PARTY, galloping past several cottages; one horseman has just cast off his bird. Indian ink. 465

Height, $8\frac{1}{12}$ *inches. Width*, $7\frac{7}{12}$ *inches.*

EGBERT HEMSKERK, the younger.

Born at Haarlem in 1645, died in London in 1704.

SCHOOLMASTER. An urchin standing on a block of wood before the pedagogue saying his lessons, other boys are waiting their turns. Slightly drawn, in red chalk. 466

Width, 18 *inches. Height*, 11 *inches.*

WILLIAM VAN DE VELDE, the younger.

Born at Amsterdam in 1633, worked in England, died in London in 1707.

FLEET of MEN-OF-WAR, unfurling their sails, and attended by smaller vessels. Black chalk, washed with Indian ink. 467

Width, $10\frac{6}{12}$ *inches. Height*, $6\frac{8}{12}$ *inches.*

Collection—Paul Sandby.

STERN of a MAN-OF-WAR, with the Dutch arms richly carved on it, and surrounded by other decorations. Drawn with the brush, and washed with Indian ink. 468

Height, $7\frac{8}{12}$ *inches. Width*, $6\frac{1}{12}$ *inches.*

SHIP of WAR, of 82-guns, two of her sails partially furled, with boat alongside; other ships and boats in the distance. Signed W. V. V. J., and dated 1704. Drawn with a pen, and washed with Indian ink. 469

Width, 7 *inches*. *Height*, $5\frac{1}{16}$ *inches*.

NAVAL ENGAGEMENT, boats leaving a disabled and sinking ship. Signed. Drawn with a pen and bistre, slightly touched with neutral tint. 470

Width, $8\frac{9}{16}$ *inches*. *Height*, 5 *inches*.

Collection—William Esdaile.

STUDY of a small YACHT in a fresh gale. Dated 1689; with MS. notes, "*Op het besan massie bezaan mastje* (little mizen-mast) *dat by Wynigh*," &c. which appear to be instructions to a shipbuilder or skipper. Slightly drawn in pen, and washed with Indian ink. 471

Height, $7\frac{3}{16}$ *inches*. *Width*, $3\frac{6}{16}$ *inches*.

SHOAL of BOATS, with many men in each. Signed. In pencil, partly washed with Indian ink, very slightly executed. 472

Width, $10\frac{1}{16}$ *inches*. *Height*, 3 *inches*.

BRIG firing a salute, other vessels near. Signed, "Wm. Vandervelde, jun^{r}." Drawn with a pen, and washed with Indian ink. 473

Width, $8\frac{3}{16}$ *inches*. *Height*, $5\frac{1}{16}$ *inches*.

VESSELS lying at the mouth of a river, one firing a salute on the right; a smack lying on her side in the foreground, a man is making her fast by a rope. Signed. Drawn with a pen in sepia, and slightly washed with neutral tint. 474

Width, $12\frac{4}{16}$ *inches*. *Height*, 7 *inches*.

WILLIAM VAN DE VELDE, the younger (ascribed to).

FLEET of MEN-OF-WAR at anchor, a tender approaching the stern of the vessel in the centre. Drawn with a pen, washed with Indian ink. 475

Width, $11\frac{8}{16}$ *inches*. *Height*, $6\frac{1}{16}$ *inches*.

LUDOLF BACKHUIZEN.

Painter and Etcher.

Born at Embden in 1631, died at Amsterdam in 1709.

FISHING BOATS in a fresh breeze; a group of dilapidated piles seen on the right. Pen and sepia, washed with bistre. 476

Width, $7\frac{1}{16}$ *inches*. *Height*, $5\frac{4}{16}$ *inches*.

Collection—William Esdaile.

GERARD RADEMACKER.

Landscape Painter and Engraver.

Born at Amsterdam in 1672, died in 1711.

A VIEW of AMSTERDAM, inscribed, " binnen Amstel bij de blaeun " brugh." Inner Amsterdam near the blue bridge. The shore crowded with buildings, with a promenade before those on the left. Signed. In colours. 477

Width, $19\frac{8}{12}$ *inches. Height*, $11\frac{1}{12}$ *inches.*

ANONYMOUS.

CHATEAU with an extensive country beyond. In colours. 478

Width, $6\frac{9}{12}$ *inches. Height*, $5\frac{4}{12}$ *inches.*

Collection unknown.—A palm leaf impressed without colour.

SPANIEL, curled up, and sleeping. In crayons, on dark brown paper. 479

Width, $7\frac{9}{12}$ *inches. Height*, $5\frac{1}{12}$ *inches.*

Collection—Thomas Sandby.

DIRK MAAS.

Painter and Etcher.

Born at Haarlem in 1656, worked in London, died in 1715.

LANDSCAPE. A stream and waterfall running under hanging trees on the right, and men with panniered donkeys on the left. Signed D. Maas. Pen and tinted. 480

Width, $8\frac{3}{12}$ *inches. Height*, $6\frac{3}{12}$ *inches.*

HENDRIK SPILMAN.

Painter and Engraver.

Born at Amsterdam, in 1721. Living in 1745.

VIEW, on the bank of a river, with vessels sailing, and men fishing from a punt; in the foreground a dilapidated windmill, and a cottage on the bank near. Signed H. Spilman, delt. Pen and bistre, tinted. 481

Width, $8\frac{7}{12}$ *inches. Height*, $5\frac{7}{12}$ *inches.*

JAN VAN HUYSUM.

Painter of Flowers and Landscapes.

Born at Amsterdam in 1682, died in 1749.

Classical LANDSCAPE and FIGURES, a temple on the right, and, in the foreground, figures dancing to the piping of two shepherds; a female holds garlands for prizes. Inscribed, " Jan Van Huysum fecit." Drawn with a pen, and washed with Indian ink. 482

Width, $11\frac{5}{12}$ *inches. Height*, $7\frac{4}{12}$ *inches.*

JAN VAN DER BANCK, the younger.

A portrait painter who resided a considerable time in London, where he died, in 1750.

PORTRAIT of the PAINTER. The face nearly in profile, turned to the left. Boldly drawn with a pen. 483

Height, $7\frac{1}{12}$ *inches. Width*, $6\frac{5}{12}$ *inches.*

Collection—Van Haaken.

STUDY of a MALE FIGURE, partially draped; standing with his face turned to the left. Slightly drawn with red chalk. 484

Height, $8\frac{5}{12}$ *inches. Width*, $5\frac{4}{12}$ *inches.*

ADRIAAN DE VERWER.

Flourished in the middle of the 18th century.

A CASTLE on the bank of a river; boats in the foreground on the right. Highly finished in pen and Indian ink. 485

Width, $6\frac{9}{12}$ *inches. Height*, $4\frac{11}{12}$ *inches.*

Collection—Ralph Udney.

HENDRIK KOBELL.

Born at Rotterdam in 1751, worked in London, died in 1782.

RUINS, TREES, and FIGURES. Study of a temple on the left, mounted herdsmen driving cattle across a piece of water in the foreground. Pen and sepia. 486

Width, $10\frac{7}{12}$ *inches. Height*, $7\frac{5}{12}$ *inches.*

SEA PIECE, with a pier on the left, and men working in a large barge carrying stores near several ships at anchor. Signed, Kobell 1773. Pen and bistre, washed with Indian ink. 487

Width, $6\frac{2}{12}$ *inches. Height*, $4\frac{1}{12}$ *inches.*

SEA PIECE, with fishing smacks in a fresh breeze. The shore on the right, where sportsmen are shooting wild fowl from a boat. Signed, Kobell 1773. Pen and bistre, washed with Indian ink. 488

Width, $6\frac{3}{12}$ *inches. Height*, $4\frac{2}{12}$ *inches.*

PAUL CONSTANTIN LA FARGUE.

Died in 1782.

AVENUE of TREES on the bank of a canal, which is crossed by a bridge, on which a man is fishing; the date 1692 appears on the arch, but has no reference to the artist, whose name is on a large stone on the left of the foreground. Painted in distemper colours. 489

Width, $12\frac{6}{12}$ *inches. Height*, $8\frac{4}{12}$ *inches.*

Collection—Dr. Peart.

ANONYMOUS.

ALLEGORICAL SUBJECTS, designed for a ceiling, and relating to events in the history of the House of Nassau. Pen and bistre.

Collection—Benjamin West.

(1.) Nature or Faithfulness conducted by Love, Time holding his hour-glass above them, and Fame on the right sounding her trumpet. 490

Height, $5\frac{5}{12}$ *inches. Width*, $5\frac{5}{12}$ *inches.*

ANONYMOUS—(*continued*).

(2.) Interior of the Temple of Peace, Time introducing a youthful princess to the Houses of Nassau and Orange. Hymen is seen above. 491

Width, $5\frac{3}{12}$ *inches. Height*, $4\frac{10}{12}$ *inches.*

(3.) Discord enthroned, and driving the Arts and Sciences from her presence by flourishing a banner. Pegasus is seen flying away in the distance. 492

Width, $5\frac{6}{12}$ *inches. Height*, $3\frac{10}{12}$ *inches.*

(4.) Time delivering Innocence from the Furies, and the baneful effects of War and Pestilence. 493

Width, $5\frac{8}{12}$ *inches. Height*, $3\frac{2}{12}$ *inches.*

(5.) Minerva introducing Peace to Batavia, which is represented as a female enthroned. On the right side Liberty is standing protecting a river god, and on the left, Hymen with his torch inverted. 494

Width, $8\frac{4}{12}$ *inches. Height*, $5\frac{8}{12}$ *inches.*

FLEMISH SCHOOL.

EARLY ANONYMOUS.

BETRAYAL of CHRIST. An interesting example, dating from the latter end of the fifteenth century. Judas is giving the kiss, many soldiers stand around. A strong castle in the distance appears over rocks. Distemper, heightened with white on pale green prepared paper. 495

Height, $10\frac{8}{12}$ *inches. Width*, $7\frac{8}{12}$ *inches.*

Ascribed to Cimabue.

MATTHYS COCK.

Born at Antwerp about 1500, died about 1565.

COAST SCENE with a mass of high rocks in a bay, a town is built under their shelter, a castle and other buildings are on the summit; numerous vessels in the offing. Signed Cock, and dated, 1540. Pen, and slightly tinted with bistre. 496

Width, $10\frac{1}{12}$ *inches. Height*, $5\frac{11}{12}$ *inches.*

PEETER BREUGHEL.

Born at Breughel, near Breda, in 1510, died in 1570.

KERMESSE. Every phase of village life during a festival; comprising dancing, fighting, feasting, &c. Inscribed, "P. Breughel." Pen, tinted. 497

Width, $21\frac{3}{12}$ *inches. Height*, $15\frac{6}{12}$ *inches.*

LAMBERT VAN NOORT.

Born at Antwerp in 1520, died in 1571.

BREAKING on the WHEEL. A circular composition. A man compelled to revolve on a wheel which is armed with crossed swords; he appears, however, not to be attached to it by any fastenings; a king and his suite are represented to the right; they are shuddering with horror. Signed, Lambert a Noort Inven, and dated, 1555. Drawn with a pen, and washed in neutral tint. 498

A circle of $10\frac{6}{12}$ *inches in diameter.*

JEROME COCK.

Painter and Engraver.

Born at Antwerp in 1510, died in 1570.

STUDY of the ruins of palaces and tombs in a large city. Pen and sepia. 499

Width, $11\frac{3}{12}$ *inches. Height,* $6\frac{8}{12}$ *inches.*

Collections—Dr. Peart and William Esdaile.

JAN BOL.

Painter and Etcher.

Born at Mechlin in 1534, died at Amsterdam in 1593.

The MAGDALEN meeting JESUS CHRIST near the house of Simon the Pharisee; the Saviour appears also near the porch. Signed, Hans Boll, 1568. Pen, washed with Indian ink and warm neutral tint. 500

Width, $12\frac{5}{12}$ *inches. Height,* $9\frac{3}{12}$ *inches.*

Collections—Dr. Peart and William Esdaile.

ROAD through a village, a waggon toiling up a hill, followed by a horseman. A hostelry which is built on tall supports appears beyond them on the right. Signed, and dated 1580. Pen, washed, and bistre, slightly tinted. 501

Width, $7\frac{8}{12}$ *inches. Height,* $5\frac{9}{12}$ *inches.*

MARTEN DE VOS.

Born at Antwerp in 1531, died in 1603.

BETRAYAL of CHRIST. Simon Peter on the left, about to cut off the ear of the servant of the High Priest, who has fallen on the ground. Drawn with a pen, washed. 502

Width, $14\frac{7}{12}$ *inches. Height,* $10\frac{7}{12}$ *inches.*

JACOB DE GHEYN, the elder.

Designer and Engraver.

Born at Antwerp in 1565, died in 1615.

VISION of EZEKIEL. He sits, nearly naked, on a large stone, contemplating the burning bush and has a pair of spectacles in his right hand, a second pair lie on a book at his feet. Signed De Gheyn, and dated, 1613. Pen and bistre. 503

Width, 9 *inches. Height,* $6\frac{9}{12}$ *inches.*

DE GHEYN (*continued*).

BANDITTI and LANDSCAPE. The mouth of a river, on the left are two banditti plundering the body of a man they have murdered, while a companion keeps watch from a rock near them in the foreground. Signed Ja de Gheyn, and dated, 1609. Pen and bistre. 504

Width, 9 2/12 *inches*. *Height*, 6 9/12 *inches*.

Collections—Ploss von Amstel, Sir Thomas Lawrence, and William Esdaile.

STUDY of EIGHT HEADS. The two lower ones represent old men. Reed pen and bistre. 505

Height, 7 1/12 *inches*. *Width*, 5 8/12 *inches*.

Erroneously ascribed to Lucas Cranach.

LODEWIJK DE VADDER.

Painter and Etcher.

Born at Brussels in 1560, died about 1623.

LANDSCAPE. A road crossing a hill, a fine woodland view on the left, and a distant country beyond. Black chalk, heightened with white, and the sky and distance tinted. 506

Width, 12 3/12 *inches*. *Height*, 8 *inches*.

PAUL BRIL.

Landscape Painter and Etcher.

Born at Antwerp in 1554, died at Rome in 1626.

LANDSCAPE with FIGURES, a village in the middle-distance, scattered houses and a church on the banks of a stream. Banditti attacking a poor wayfarer in the foreground near a wood, while one of their companions keeps watch. Signed "P. Brill, V. 71." Pen and tinted. 507

Width, 10 10/12 *inches*. *Height*, 7 5/12 *inches*.

STUDY of RUINS. Drawn with sepia and a reed pen. Signed P. B. 508

Height, 7 4/12 *inches*. *Width*, 6 5/12 *inches*.

Collection—Prosper Henri Lanckrinck.

PEETER DE WITTE, or CANDIDO.

Born at Bruges in 1541, died at Munich in 1628.

SALUTATION of the VIRGIN. Zacharias at the door of his house, his hands are clasped in prayer, Joseph appears behind the Virgin with a bundle of linen under his arm. Designed for a book illustration. Pen, washed with Indian ink. 509

Height, 8 5/12 *inches*. *Width*, 5 7/12 *inches*.

Collection—Jan Pieter Zoomer.

DAVID VINCKEBOONS.

Born at Mechlin in 1578, died about 1629.

PRODIGAL SON feasting and dancing with his companions under the outstretching branches of large trees, a fountain on the left, and a garden in the distance. Pen, on grey paper, washed with green, and heightened with white. 510

Width, 18 5/12 *inches*. *Height*, 13 5/12 *inches*.

JOOS or JODOCUS DE MOMPER.

Painter and Etcher of Landscape.

Born at Antwerp in 1580, died in 1638.

ROCKY LANDSCAPE with a castle on the right perched on a high rock; a mountainous range beyond, with a stream winding through the valley and supplied by various falls. Pen and bistre, slightly tinted. 511

Width, $15\frac{2}{12}$ *inches. Height*, $9\frac{9}{12}$ *inches.*

ROELAND SAVERY.

Painter and Etcher.

Born at Courtray in 1576, died at Utrecht in 1639.

STUDY of a large mass of ROCK. Inscribed, "R. Savery." Black chalk, slightly tinted on dark brown paper. 512

Height, $15\frac{7}{12}$ *inches. Width*, $12\frac{8}{12}$ *inches.*

KERMESSE. A village festival, showing every phase in the Ostade like assembly. The church is in the middle distance, two peasants are carrying the effigy of the Pope through the doorway, and are followed by a procession. Many persons dance in front of a cabaret on the right of the foreground. Highly finished in colours. 513

Width, $20\frac{9}{12}$ *inches. Height*, $14\frac{6}{12}$ *inches.*

SIR PETER PAUL RUBENS.

Painter and Etcher.

Born at Siegen in 1577, lived chiefly at Antwerp, visited London and Madrid, died at Antwerp, in 1640.

The ETERNAL FATHER. He is heavily draped and reclining on clouds, and supported by the globe, over which he stretches his left arm, while he raises his right hand in benediction. Inscribed with a spurious signature, "Taddius Zuccarus." Black chalk and oil colour, heightened with white. Ruled in squares for copying. 514

Height, $16\frac{1}{12}$ *inches. Width*, $14\frac{5}{12}$ *inches. The top corners cut off.*

Collection—Charles Rogers.

TWO STUDIES. Lot and his daughters. The angels conducting Lot and his daughters from the burning city; on the reverse is another study of the same subject. 515

Width, $8\frac{9}{12}$ *inches. Height*, 7 *inches.*

Collections—Thomas Hudson and Sir Joshua Reynolds.

STUDY of ARMS from nature; a man's face on the right. Black chalk, heightened with white. 516

Height, $15\frac{6}{12}$ *inches. Width*, $11\frac{11}{12}$ *inches.*

FALLING FIGURE. Study of a figure, for the "Descent of the Damned." Black chalk, heightened with white, on warm toned paper. 517

Height, $18\frac{10}{12}$ *inches. Width*, $15\frac{7}{12}$ *inches.*

Collections—Prosper Henri Lanckrinck and Lord Spencer.

RUBENS—(*continued*).

STUDY of TREES, with a paling across the composition. Black chalk on warm toned paper, heightened with white. 518

Height, 12$\frac{1}{16}$ *inches*. *Width*, 10$\frac{1}{16}$ *inches*.

STUDY of a FEMALE FIGURE, standing, with the right foot raised on a stone, in profile turned to the right. Black chalk, washed with Indian ink, on warm toned paper. 519

Height, 18$\frac{5}{16}$ *inches*. *Width*, 10$\frac{5}{16}$ *inches*.

SIR PETER PAUL RUBENS (ascribed to).

STUDY of a figure from the "Last Judgment," of a man falling backwards in excruciating agony on having his tongue pulled out. Black chalk. 520

Width, 12 *inches*. *Height*, 10$\frac{2}{16}$ *inches*.

Collection—Richard Cosway.

STUDY of DRAPERY, of portions of a man's dress. Black chalk, heightened with white, on warm toned paper. 521

Height, 15$\frac{5}{16}$ *inches*. *Width*, 9$\frac{3}{16}$ *inches*.

Collection—Prosper Henri Lanckrinck.

STUDY, from behind, of a Bear walking to the left. Black chalk on warm toned paper. 522

Width, 9$\frac{2}{16}$ *inches*. *Height*, 7$\frac{8}{16}$ *inches*.

FIGURE of a MAN dressed in a long coat, wearing his hat, and holding a heavy piece of drapery. Black chalk, heightened, on brown paper. 523

Height, 17$\frac{8}{16}$ *inches*. *Width*, 13$\frac{5}{16}$ *inches*.

TWO LIONS. Studies of the same animal in different attitudes. Pen and bistre, drawn with a reed pen. 524

Width, 8$\frac{2}{16}$ *inches*. *Height*, 4$\frac{7}{16}$ *inches*.

SIR ANTONIE VAN DYCK (ascribed to).

Painter and Etcher.

Born at Antwerp in 1599, worked in London where he died in 1641.

CHRIST CROWNED with THORNS. Torchlight scene, the man who offers the reed is kneeling while three companions are putting on the crown. Pen and bistre, washed. 525

Height, 8$\frac{1}{16}$ *inches*. *Width*, 7$\frac{1}{16}$ *inches*.

Collection—Jonathan Richardson, the elder.

GROUP of FIGURES. A warrior reclining by a female with a sleeping child in her lap. Pen and bistre. 526

Height, 8$\frac{9}{16}$ *inches*. *Width*, 7$\frac{5}{16}$ *inches*.

Collections—Dr. Peart and Sir Joshua Reynolds.

SKETCH of an OLD MAN carried up a flight of steps by a companion. Pen and sepia. 527

Height, 4$\frac{1}{16}$ *inches*. *Width*, 3$\frac{1}{16}$ *inches*.

JAN BREUGHEL.

Painter and Etcher.

Born at Brussels in 1565, and died there in 1642.

LANDSCAPE with a WATER-MILL, a roadway leading from the foreground to a wooden bridge on the left. Pen, washed and slightly tinted. 528

Width, $10\frac{7}{12}$ *inches. Height*, $7\frac{2}{12}$ *inches.*

Collection—Robert Dumesnil.

WAGGON and CART in a roadway, on the border of a wood. Pen and bistre, tinted with bright colours. 529

A circle of $7\frac{7}{12}$ *inches in diameter.*

GERARD SEGHERS.

Born at Antwerp in 1589, and died there in 1651.

ADORATION of the VIRGIN and CHILD in the clouds; and beneath an ecclesiastical procession entering the gate of a city. Designed for a book illustration. Highly finished in red chalk. 530

Height, $12\frac{6}{12}$ *inches. Width*, $9\frac{11}{12}$ *inches.*

ANONYMOUS.

MOSES STRIKING the ROCK. The Israelites anxiously waiting for the water which Moses is about to give them; they are apparently in a cave; many persons descend from the entrance. Pen and bistre, washed. 531

Width, $12\frac{2}{12}$ *inches. Height*, $7\frac{7}{12}$ *inches.*

Ascribed to Jacobus Jordaens.

The MAN of SORROWS standing, holding the cross, near which the Dove is hovering, and with the Lamb at his feet; the Virgin Mary and St. Joseph, with a scroll in both hands; three females in front, one of whom holds to her face a flaming heart; cherubim supply the remainder of the composition. Red and black chalk, finished with distemper colour. 532

Width, 19 *inches. Height*, $14\frac{8}{12}$ *inches.*

Ascribed to Jacobus Jordaens.

SAINT JOHN THE BAPTIST preparing for decapitation, the executioner standing behind, baring his right arm; one assistant holds his sword, while another prepares the Saint for execution. Pen on grey paper, washed with sepia, heightened with white and the drapery with lake. 533

Height, $12\frac{4}{12}$ *inches. Width*, $8\frac{4}{12}$ *inches.*

The MAGDALEN reclining on a stone or part of a pediment, holding with both hands her vase of ointment; an angel is standing over her with a palm branch. Other studies of smaller groups are on the same sheet. Red chalk, pen and bistre. 534

Width, $14\frac{8}{12}$ *inches. Height*, $9\frac{4}{12}$ *inches.*

ANONYMOUS—(*continued*).

A MONK, standing and reading; in profile, turned to the left. Delicately executed in red chalk. Worked over in parts by an inferior hand. 535

Height, $7\frac{4}{12}$ *inches*. *Width*, $3\frac{6}{12}$ *inches*.

STUDY for the VIRGIN and CHILD. A lady holding a naked child in her lap and a book for him to read from. Red chalk and crayons, heightened with white. 536

Height, $15\frac{8}{12}$ *inches*. *Width*, $10\frac{3}{12}$ *inches*.

FRANS SNYDERS.

Born at Antwerp in 1579, and died there in 1657.

DEAD GAME. Sketch for one of the series of pictures which were engraved by Richard Earlom. Pen and bistre, washed, the background tinted grey. 537

Width, $11\frac{6}{12}$ *inches*. *Height*, 7 *inches*.

Collection—Sir Thomas Lawrence.

LUCAS VAN UDEN.

Landscape Painter and Etcher.

Born at Antwerp in 1595, and died there in 1662.

LANDSCAPE, an extensive country, with a river winding among buildings and plantations; a tower in the foreground, surmounted with metal-work. Pen and sepia, highly coloured. 538

Width, $13\frac{3}{12}$ *inches*. *Height*, $8\frac{3}{12}$ *inches*.

ABRAHAM TENIERS.

Born at Antwerp about 1608, died in 1671.

LANDSCAPE with rocks and large trees. A hermit in a cave on the right, &c. Drawn with the brush on grey paper, heightened with white. 539

Width, $15\frac{9}{12}$ *inches*. *Height*, $10\frac{1}{12}$ *inches*.

Collection—Lord Spencer.

CORNELIS SCHUT, the younger.

Painter and Etcher.

Died at Seville about 1675.

DECAPITATION near a temple, numerous figures are around. A Roman general on horseback is in the background. Signed. Corn. Schut. Pen and washed with bistre. 540

Height, $11\frac{3}{12}$ *inches*. *Width*, $8\frac{3}{12}$ *inches*.

DAVID TENIERS, the younger.

Painter and Etcher.

Born at Antwerp in 1610, died at Brussels in 1694.

LANDSCAPE. View of a handsome church, partially hidden by trees, and surrounded by cottages. A man standing, and resting on his stick in the foreground on the left, and conversing with a friend who is seated, with a dog near him. 541

Width, $9\frac{9}{12}$ *inches*. *Height*, $7\frac{7}{12}$ *inches*.

Collection—Lempereur.

A VILLAGE with a stream running through the principal thoroughfare. Two men near a pig-sty on the left. Very slight, in pencil. 542

Width, 14 2/12 *inches. Height*, 8 7/12 *inches.*

ABRAHAM VAN DIEPENBECK.

Born at Bois-le-Duc in 1607, worked in London, died at Antwerp in 1675.

The ALMIGHTY resting on the globe, and giving the benediction with the right hand, supports the Infant Christ with the left; the Dove is descending, and the Magdalen kneeling below and praying; cherubim are hovering above; a sketch for a book illustration of the Blessed Trinity. Omnia per ie(?)svm inscribed on the globe. Pen, and bistre tinted with neutral tint. Squared for copying. 543

Height, 13 5/12 *inches. Width*, 7 7/12 *inches.*

DESIGN for a BOOK TITLE. Christ standing on a pedestal and supporting the Cross, with Truth on one hand, and Purity on the other. A festoon of fruit beneath, and a tablet with heads of cherubim. Pen, washed with Indian ink and neutral tint. 544

Height, 12 8/12 *inches. Width*, 8 1/12 *inches.*

P. VAN DER SCHALK.

Flourished in the middle of the 17th century.

LANDSCAPE.—A roadway leading from the foreground, a horseman seen in the distance. Signed P. Van der Schalk. Black chalk, slightly tinted with Indian ink. 545

Width, 10 4/12 *inches. Height*, 6 10/12 *inches.*

Collections—Lord Spencer and William Esdaile.

LIEVIN CRUYL.

Painter and Etcher.

Born at Ghent in 1640, worked in Rome.

THE TIBER at ROME, with St. Peter's in the distance, and the Castle of St. Angelo seen on the right; two travellers and a lady standing on a balcony in the foreground attended by an old woman. A highly finished pen drawing on vellum, tinted with bistre and neutral tint. Signed, "L. Cruyl, fec: Romæ." 546

Width, 11 6/12 *inches. Height*, 7 9/12 *inches.*

JAN VAN KESSEL.

Born at Antwerp in 1644, died at Madrid in 1708.

VIEW of a country church and graveyard, environed by trees; in the foreground a man is seated by a well. Black chalk; washed with Indian ink. 547

Width, 11 2/12 *inches. Height*, 6 1/12 *inches.*

Collections—William Esdaile and Ralph Willet.

SIR JOHN BAPTIST DE MEDINA.

Born at Brussels in 1660, died in Edinburgh in 1711.

ILLUSTRATIONS to MILTON'S PARADISE LOST. Drawn with a pen and bistre, and washed in with Indian ink. The borders painted in distemper by Pellegrino to imitate a rusticated wall with an ornamental frame or border near the composition, and a tablet at the bottom of each enclosing the monogram composed of the letters J. B. M. Designed for the fourth edition, folio, 1688, which was the first published with plates. The title beautifully executed with the pen and decorated like the illustrations. "Original Drawings, eight in number, being "all that were ever designed for Mr. Milton's Poem of Para-"dise Lost, by Sr. John Baptist of Medina. Born at Brussels, "studied in the style of Rubens, worked in Scotland and "London, died in Edinburgh, aged 51, 1711. Franc. Pellegrino "in ABC: Pittor."* *See* the prints, Nos. 2162–2169. 548

Width, 16$\frac{1}{12}$ *inches. Height*, 11$\frac{1}{12}$ *inches.*
Collection—Dr. Metcalf.

BOOK III.—The flight of Satan to the newly created World. Passage to the Orb of the Sun, and "Descension on Mount Niphates." 549

Full size with border, height, 17 *inches*; *width*, 11$\frac{1}{12}$ *inches.*
The design, height, 11$\frac{9}{12}$ *inches*; *width*, 7$\frac{3}{12}$ *in.*

BOOK V.—Adam and Eve singing the Morning Hymn at the entrance of their Bower.—The Descent of Raphael to Paradise. —Adam meets him and entertains him with the choicest fruits of Paradise, got together by Eve. 550

Full size with border, height, 16$\frac{9}{12}$ *inches*; *width*, 10$\frac{11}{12}$ *inches.*
The design, height, 11$\frac{9}{12}$ *inches*; *width*, 7$\frac{2}{12}$ *inches.*

BOOK VI.—The destruction of Satan's hosts by the chariot of thunder driven into their midst; they fall confused into the place prepared for them, as related by Raphael. 551

Full size with border, height, 16$\frac{11}{12}$ *inches*; *width*, 11 *inches.*
The design, height, 11$\frac{10}{12}$ *inches*; *width*, 7$\frac{3}{12}$ *inches.*

BOOK VII.—Raphael relating at the request of Adam why this world had been created. 552

Full size with border, height, 16$\frac{11}{12}$ *inches*; *width*, 11 *inches.*
The design, height, 11$\frac{8}{12}$ *inches*; *width*, 7$\frac{2}{12}$ *inches.*

BOOK VIII.—Adam inquires concerning celestial motions, and relates to Raphael what he remembered since his creation, etc. 553

Full size with border, height, 16$\frac{9}{12}$ *inches*; *width*, 11 *inches.*
The design, height, 11$\frac{9}{12}$ *inches*; *width*, 7$\frac{3}{12}$ *inches.*

---

* There are four other plates in the volume which were not designed by Medina, the one for book IV. being by Bernard Lens, senior, and that for book XII. by Dr. Aldrich. The remaining two have no designer's name. *See* the prints Nos. 2160-1, 2170, and 2313-14.

BOOK IX.—Satan's return into Paradise as a mist by night; changes himself into a sleeping serpent, and tempts Eve, when alone, to eat of the Tree of Knowledge; she eats, and brings Adam also fruit; they seek then to cover their nakedness. 554

Full size with border, height, 16$\frac{1}{16}$ *inches; width,* 10$\frac{1}{16}$ *inches.*
The design, height, 11$\frac{4}{16}$ *inches; width,* 7$\frac{3}{16}$ *inches.*

BOOK X.—The departure of the Guardian Angels from Paradise; Sin and Death are at the Gates instead. Satan relates to his host his success, and is censured by his audience. Eve appeases Adam. 555

Full size with border, height, 17 *inches; width,* 11 *inches.*
The design, height, 11$\frac{9}{16}$ *inches; width,* 7$\frac{3}{16}$ *inches.*

BOOK XI.—Michael coming down first reveals to Adam future things, and announces their departure.—Eve's lamentation.—The Angel leads Adam up to a high hill and shows him what shall happen till the flood. 556

Full size with border, height, 16$\frac{1}{16}$ *inches; width,* 11 *inches.*
The design, height, 11$\frac{8}{16}$ *inches; width,* 7$\frac{3}{16}$ *inches.*

PEETER TILLEMANS.

Painter of Landscapes and Animals, and Etcher.

Born at Antwerp in 1684, worked in London, died at Norton, in Suffolk, in 1734.

PARK SCENE, with a large mansion in the distance on the left, groups of deer scattered about the sward, and two huntsmen on the right near the foreground. In colours, part of which are distemper. 557

Width, 8$\frac{9}{16}$ *inches. Height,* 7 *inches.*
Collection—William Esdaile.

FRENCH SCHOOL.

JACQUES CALLOT.

Designer and Etcher.

Born at Nancy, in Lorraine, in 1593, and died there in 1635.

TEMPTATION of ST. ANTHONY, one of the original sketches * for the etching the same size. Drawn with a pen and washed with bistre; the demon above in black chalk. 558

Width, 16$\frac{6}{16}$ *inches. Height,* 11$\frac{3}{16}$ *inches.*

STUDIES of a horse and horses' heads; with small groups of cavalry skirmishing. Pen and bistre. 559

Height, 9 *inches. Width,* 6$\frac{8}{16}$ *inches.*
Collection—Sir Joshua Reynolds.

---

* There is another in the Print Room of the British Museum, from the Wilson, Baron Verstolk, and Scarisbrick collections. Watelet mentions that he had seen four different drawings or studies by Callot for this celebrated composition.

JACQUES BELLANGE.

Painter and Etcher.

Born at Nancy in 1594, died in 1638.

VIRGIN and CHILD with SAINTS, one of whom offers a relic of a human leg. Drawn with the brush in green and heightened with white. 560

Width, 18$\frac{8}{12}$ *inches. Height*, 14$\frac{11}{12}$ *inches.*

NICOLAS POUSSIN.

Painter and Etcher.

Born at Andély, in Normandy, in 1594, died at Rome in 1665.

SALUTATION of the VIRGIN, with Angels above. A fine piece of a landscape background. Inscribed, "N. Poussin, f." Pen and bistre. 561

Height, 10 *inches. Width*, 6$\frac{8}{12}$ *inches.*

THESEUS DISCOVERING the SWORD of his FATHER ÆGEUS. A variation appears in the foreground of the man who is lifting the stone, which is on an additional piece of paper. A study for the picture in the Knight Collection, the composition being reversed. Another study on the back. Pencil, washed with bistre. 562

Height, 10$\frac{1}{12}$ *inches. Width*, 8 *inches.*

THESEUS DISCOVERING the SWORD of his FATHER ÆGEUS.* In the painting the figure of the mother is in a different position from the last. Slightly executed in red chalk. Signed Poussin. 563

Width, 8$\frac{9}{12}$ *inches. Height*, 7$\frac{5}{12}$ *inches.*

Collections—Jonathan Richardson and William Roscoe.

SIMON FRANÇOIS.

Born at Tours in 1606, died in Paris in 1671.

LANDSCAPE, with stunted trees growing on rocks, about which flights of birds are hovering; a group of figures is on the right in the foreground, some of the persons have crossed a bridge. Pen, washed with Indian ink. 564

Width, 6$\frac{8}{12}$ *inches. Height*, 4$\frac{4}{12}$ *inches.*

GABRIEL PERELLE.

Designer and Engraver.

Born at Paris about the year 1610, died in 1676.

UPRIGHT LANDSCAPE, with extensive ruins in the distance. In the foreground a man endeavouring to lift a woman from a jackass which she has been riding, and to assist him she has placed one arm round his neck. Pen and bistre. 565

Height, 10$\frac{1}{12}$ *inches. Width*, 6$\frac{9}{12}$ *inches.*

---

* Miscalled in a note on the drawing Æneas.

DUEL, with pistols, between two horsemen, who are galloping their steeds past one another; a terrified man runs towards them to intercede. Pen and bistre. 566

Width, 6 1/2 *inches*. *Height*, 4 1/2 *inches*.

CLAUDE GELÉE, called CLAUDE LORRAINE.

Painter and Etcher.

Born in Lorraine in 1600, died in 1682.

STUDY of the top of a fine tree in full foliage. Boldly drawn with a reed pen and bistre. 567

Width, 16 3/4 *inches*. *Height*, 10 9/16 *inches*.

Collection—Sir Peter Lely.

LANDSCAPE, in the middle distance a strongly fortified castle, and mountains in the background, a rivulet flows over broken ground in the foreground, where a tree has been struck by lightning. The same subject engraved in the third volume of the "Liber Veritatis," from the Duke of Devonshire's drawing. 568

Height, 8 6/16 *inches*. *Width*, 6 5/16 *inches*.

Collections—Jonathan Richardson, junior, and Charles Lambert.

CLAUDE GELÉE (ascribed to).

CLASSICAL LANDSCAPE with the ruin of a temple on the right of the centre, past which herdsmen are driving cattle. Pen and bistre, washed. 569

Width, 5 7/16 *inches*. *Height*, 3 8/16 *inches*.

CASTLE with an arched Gateway on the right, through which several other arches are seen. A high wall occupies the left of the foreground, above which appears the semicircular end of the building, crowned with a row of small arches. Pen, with a wash of bistre. 570

Height, 9 *inches*. *Width*, 7 6/16 *inches*.

Collections—Jonathan Richardson, junior, and William Esdaile.

LANDSCAPE with CATTLE. A herdsman driving cattle along a road towards the right. Black chalk, washed with bistre on warm tinted paper. 571

Width, 11 5/16 *inches*. *Height*, 8 3/16 *inches*.

CHARLES LE BRUN.

Painter and Etcher.

Born at Paris in 1619, died there in 1690.

CARYATIDE, partially draped, her right hand resting on an escutcheon, in which the sun's rays are represented shining on a pedestal supporting a banderole, inscribed AN DOR, &c. Pen, on grey paper, heightened with white. 572

Height. 16 1/16 *inches*. *Width*, 10 1/16 *inches*.

Collection—Richard Cosway.

ANTOINE-FRANÇOIS VAN DER MEULEN.

Born at Brussels in 1634, worked in Paris under the patronage of Louis XIV., died there in 1690.

BATTLE PIECE, a desperate fight for Roman standards on the left. Pen and Indian ink, heightened with white. 573

Width, $6\frac{9}{12}$ *inches. Height*, $3\frac{11}{12}$ *inches.*

ARMY ASSEMBLING to besiege a town, which is on the opposite side of a river; a meeting of generals in the foreground. Pen, washed. 574

Height, $13\frac{9}{12}$ *inches. Width*, $11\frac{4}{12}$ *inches.*

LANDSCAPE. Artillery ascending a hill, cavalry seen in the distance, under some trees; three commanding officers in the foreground. Pen, washed with Indian ink. 575

Height, $7\frac{10}{12}$ *inches. Width*, $4\frac{8}{12}$ *inches.*

RAYMOND DE LA FAGE.

Designer and Engraver.

Born at Toulouse in 1648, died in 1690.

MOSES striking the ROCK. Design for a frieze. Signed La Fage, fecit. Pen and bistre, washed with neutral tint. 576

Width, $13\frac{10}{12}$ *inches. Height*, $4\frac{3}{12}$ *inches.*

The GODS assembled to try Cupid and Psyche, who are standing before them. Pen and sepia. 577

Width, $10\frac{7}{12}$ *inches. Height*, $7\frac{10}{12}$ *inches.*

STUDY for a figure of Atlas supporting the globe, and kneeling on one knee. Ovid Metam., Book II., 296–7; Book VI., 174–5. Pen and sepia, heightened with white. 578

Height, $8\frac{11}{12}$ *inches. Width*, $6\frac{7}{12}$ *inches.*

Collections—Richard Houlditch, Charles Lambert, and William Esdaile.

DESIGN for a portion of a frieze, with winged cupids supporting a festoon of flowers. Pen and red chalk, slightly washed, and heightened with white. 579

Width $9\frac{2}{12}$ *inches. Height*, $5\frac{6}{12}$ *inches.*

Collection—William Esdaile.

MEN carrying a heavy, naked, dead body of a man, which has been washed ashore from a wreck. Pen and bistre, washed, on light green paper. 580

Width, $5\frac{8}{12}$ *inches. Height*, $5\frac{2}{12}$ *inches.*

Collection unknown—The initials G. F.

SEBASTIAN LE CLERC.

Designer and Engraver.

Born at Metz in 1637, died in 1714.

MONK, or SAINT, being led down the steps of a palace to execution. Designed for engraving. Pen, and washed with neutral tint. 581

Width, $5\frac{6}{12}$ *inches. Height*, $3\frac{1}{12}$ *inches.*

ROMAN PROCESSION. Men bearing vases, candelabra, &c., from a circular temple in the distance. Designed for engraving. Pen, and washed with neutral tint. 582

Width, $5\frac{7}{12}$ *inches. Height,* $3\frac{1}{12}$ *inches.*

INTERIOR of a TEMPLE, with a suppliant prostrate or dead before a Roman Consul. Designed for engraving. Pen, and washed with neutral tint. 583

Width, $5\frac{6}{12}$ *inches. Height,* $3\frac{9}{12}$ *inches.*

CHARLES DE LA FOSSE.

Born at Paris in 1640, died there in 1716.

The PEASANT praying to JUPITER to aid him in the discovery of the thief who stole his heifer; the god is not introduced, but in his place is the car. The celestial fire is burning. A sketch in oil. 584

Height, $12\frac{11}{12}$ *inches. Width,* $9\frac{6}{12}$ *inches.*

Collections—Pierre Jean Mariette, and V. L., beneath a lion rampant.

JEAN JOUVENET.

Born at Rouen in 1644, died in Paris in 1717.

STUDY of a male figure kneeling, with arms extended; the face turned to the right. Black chalk. Likewise a study of the head reversed, in red chalk. Squared for copying. 585

Height, $15\frac{7}{12}$ *inches. Width,* $11\frac{2}{12}$ *inches.*

Collection—Pierre Jean Mariette.

ANTOINE WATTEAU.

Painter and Etcher.

Born at Valenciennes in 1684, died at Paris in 1721.

FEMALE HEAD, the face inclined downwards and to the right, in profile. Red and black chalks. 586

Height, $5\frac{5}{12}$ *inches. Width,* $4\frac{4}{12}$ *inches.*

Collection—De Damery.

BERNARD PICART.

Designer and Engraver.

Born at Paris in 1673, died at Amsterdam in 1733.

FEMALE SAINT bearing a flaming heart in one hand and a crucifix in the other, and kneeling at an altar; she wears a crown of thorns and is followed by nuns. A design for an engraving. Highly finished in red chalk. Squared for copying. 587

Height, $11\frac{4}{12}$ *inches. Width,* $8\frac{3}{12}$ *inches.*

PERUVIANS WORSHIPPING the SUN. A book illustration, pen and Indian ink. *See* "Ceremonies et Coutumes Religieuses de tous les Peuples du Monde," vol. vi. 588

Width, $6\frac{2}{12}$ *inches. Height,* $5\frac{11}{12}$ *inches.*

PICART—(*continued*).

PLAGUE. The dead and dying are lying about the steps of a temple. From a design by Laurence de la Hire. A design for an engraving. Highly finished in red chalk. 589

Height, $7\frac{3}{16}$ *inches. Width*, $5\frac{5}{16}$ *inches.*

JACQUES ROUSSEAU.

Born at Paris in 1630, worked in London, and died there in 1693.

LANDSCAPE. Rocky scene, enriched by trees, with a rivulet running towards the foreground and at the foot of the rocks. Black chalk, slightly tinted, on green paper, heightened with white. 590

Width, $10\frac{6}{16}$ *inches. Height*, $7\frac{9}{16}$ *inches.*

Collection—Charles Rogers.

NICOLAS LANCRET.

Born at Paris in 1690, died in 1743.

FEMALE FIGURE, whole length, with the right hand raised to her forehead; on the reverse the figure is repeated. Red chalk, heightened with white. 591

Height, $7\frac{3}{16}$ *inches. Width*, $5\frac{4}{16}$ *inches.*

STUDY of a female figure, with right arm raised, and supporting her dress with the other. Red chalk, heightened with white, which has oxidized. 592

Height, $6\frac{5}{16}$ *inches. Width*, $5\frac{4}{16}$ *inches.*

SEATED FIGURE of a MAN looking intently towards the right; he wears a cap trimmed with fur, and a dress which fits closely to the throat. Red and black chalks. 593

Height, $10\frac{1}{16}$ *inches. Width*, $7\frac{8}{16}$ *inches.*

FRANÇOIS BOUCHER.

Painter and Etcher.

Born at Paris in 1704, and died there in 1768.

STUDY of two CUPIDS reclining on clouds; the one on the right lies on his back with his face upturned, the other leans forward in the same direction, as if listening. Black chalk, heightened with white, on warm toned paper. 594

Width, $17\frac{6}{16}$ *inches. Height*, $12\frac{9}{16}$ *inches.*

YOUNG MAIDEN with CUPIDS standing at a sacrificial altar, and making an offering to Love. Black chalk, washed in Indian ink. 595

Height, $11\frac{8}{16}$ *inches. Width*, $6\frac{6}{16}$ *inches.*

FRANÇOIS BOUCHER (ascribed to).

PEASANT WOMAN and her CHILDREN about to take a repast of fruit; her dog is at her side and receives part of her caresses. Copy from a print. Black chalk. 596

Height, $11\frac{9}{16}$ *inches. Width*, $7\frac{1}{16}$ *inches.*

HUBERT FRANÇOIS BOURGUIGNON, called GRAVELOT.

Designer, Etcher, and Engraver.

Born in Paris in 1699, worked in London, died in Paris in 1773.

NYMPHS and SATYRS dancing round a terminal figure of Priapus, Mount Parnassus in the distance. Design for an engraving. Pen, tinted with bistre. 597

Height, $2\frac{7}{12}$ *inches. Width,* $2\frac{5}{12}$ *inches.*

NOEL HALLÉ.

Painter and Etcher.

Born at Paris in 1711, and died there in 1781.

CHRIST healing the SICK. Design for a book illustration. Pen on grey paper, washed and heightened with white. 598

Height, $4\frac{3}{12}$ *inches. Width,* $3\frac{6}{12}$ *inches.*

Collection—William Esdaile.

JEAN BAPTISTE LE PRINCE.

Painter and Etcher.

Born at Metz in 1733, worked there, and also in Russia, died at Paris in 1781.

YOUNG MAIDEN, dressed in semi-oriental costume, standing, holding a fan in her right hand. Signed Le Prince. Highly finished in black chalk. 599

Height, $9\frac{1}{12}$ *inches. Width,* $6\frac{1}{12}$ *inches.*

LANDSCAPE. Ruined aqueduct; soldiers resting in the foreground; an oval. Signed Le Prince, and dated, 1756. Highly finished in red chalk. 600

Height, 11 *inches. Width,* $9\frac{5}{12}$ *inches.*

CLAUDE JOSEPH VERNET.

Born at Avignon in 1714, died in 1789.

ROCKY LANDSCAPE with Figures. View on the bank of a river with a round tower and high rocks on the right in the distance; a group in the foreground, consisting of a man, three women, and a child. Signed. Pen and Indian ink. 601

Width, $13\frac{5}{12}$ *inches. Height,* $10\frac{5}{12}$ *inches.*

THREE WOMEN assembled at a Fountain; one on the left with a pitcher on her head is leaning on the edge of the basin. Pen, washed with neutral tint. 602

Width, $6\frac{6}{12}$ *inches. Height,* $5\frac{5}{12}$ *inches.*

JEAN BAPTISTE L'ALLEMAND.

Born in 1710, died in 1802.

DISTRIBUTION OF ALMS. The court-yard of a large mansion, where a crowd of mendicants is assembled to receive money and food from two persons who are standing on the steps. Signed "L'Allemand. in." Drawn with the pen, and coloured. 603

Width, $19\frac{6}{12}$ *inches. Height,* $12\frac{4}{12}$ *inches.*

JEAN BAPTISTE GREUZE.

Born at Tonneins in 1726, died in Paris in 1805.

GIRL'S HEAD, the face with an expression of pain; nearly life size. Black chalk on coarse warm toned paper, heightened with white. 604

Height, 11 3/12 *inches.* *Width*, 8 *inches.*

HEAD of a Young Man, the face inclined toward the ground, and in three quarter view to the right; his hair is very thick, and falls in heavy masses on his shoulders. Red chalk and bistre. 605

Height, 9 5/12 *inches.* *Width*, 8 8/12 *inches.*

JEAN PILLEMENT.

Painter and Etcher of landscape and flowers.

Born at Lyons about 1720, worked in London, died at Lyons in 1809.

RUINS of the ARCHES of a VIADUCT overhung with foliage; a peasant woman and her child pass under the first arch in the foreground. Signed "I. Pillement." Black chalk, tinted slightly with neutral tint. 606

Height, 9 8/12 *inches.* *Width*, 7 2/12 *inches.*

LANDSCAPE. Lane with high banks, where are a herdsman, his family, and their cattle. Black chalk, washed with Indian ink. 607

Width, 8 1/12 *inches.* *Height*, 6 8/12 *inches.*

JEAN VICTOR ADAM.

Painter and Lithographer.

Born at Paris in 1801, died at Viroflay in 1867.

WAGGON with HORSES tugging up a hill; the waggoner shouting to them from the front of the vehicle. The initials P. A. appear on the head of a barrel, which would probably imply that the design was by Pierre Michel Adam, the artist's cousin. Black chalk, slightly tinted. 608

Width, 12 4/12 *inches.* *Height*, 8 3/12 *inches.*

SPANISH SCHOOL.

JOSEF RIBERA, called IL SPAGNOLETTO.

Painter and Etcher.

Born at Xativa in Valencia in 1588, worked in Parma, Rome, and Naples, where he died in 1656.

The MARTYRDOM of ST. BARTHOLOMEW, who is tied to a tree; the cords are so tightly bound as to cause him to writhe with pain. Signed Ribera. Pen, washed with bistre. 609

Width, 10 5/12 *inches.* *Height*, 7 5/12 *inches.*

The MARTYRDOM of ST. SEBASTIAN, not showing the ordinary treatment of the subject, the saint being tied to a tree above the heads of his executioners, who shoot at him from below. Pen. 610

Width, 9 1/2 *inches*. *Height*, 7 7/16 *inches*.

DIEGO RODRIGUEZ DE SILVA Y VELASQUEZ (ascribed to).

Born at Seville in 1599, died at Madrid in 1660.

BULL FIGHT, in a large public square, the house-tops are crowded with people, and barriers are placed around; many persons attacking or preparing to attack the animal: Royal guards appear on the left. Inscribed "Piazza di Madrid." Pen. 611

Width, 22 2/16 *inches*. *Height*, 14 2/16 *inches*.

BARTOLOMÉ ESTEVAN called MURILLO.

Born at Seville in 1618, died at Cadiz in 1682.

INFANT ST. JOHN embracing the Lamb and reclining on the ground. Red and black chalk, on grey paper, heightened with white. 612

Height, 7 1/2 *inches*. *Width*, 6 8/16 *inches*.

Collection—Jonathan Richardson, junior.

FIGURE of a PILGRIM, in a niche. Drawn with a pen, and washed on grey paper, and heightened with white. 613

Height, 6 1/16 *inches*. *Width*, 3 1/2 *inches*.

Collections—Jonathan Richardson, John Barnard, and Sir Joshua Reynolds.

ENGLISH SCHOOL.

WILLIAM DOBSON.

Born in London in 1610, died in 1646.

STUDY for a full length portrait of a young nobleman as a shepherd, inscribed "Sir Philip Sidney in the character of Author of ye Arcadia." Black chalk on grey paper, heightened with white. 614

Height, 12 7/16 *inches*. *Width*, 8 9/16 *inches*.

Collection—Jonathan Richardson, senior.

ISAAC FULLER.

Painter and Etcher.

Born in 1606, died in London in 1672.

PORTRAIT of FULLER. Full face, with long hair flowing over his shoulders, and wearing a short beard and an upturned moustache. A spirited sketch, in pen, for the Oxford picture, partially in bistre and ink. It was engraved by T. Chambers for the 4th edition of Walpole's Anecdotes of Painting, 1763, Vol. III., p. 4, only reversed. The indications for extending the oval to a square form are seen at the corners. 615

Height, 8 1/2 *inches*. *Width*, 6 9/16 *inches*.

JOHN GREENHILL.

Born at Salisbury in 1649, died in 1676.

PORTRAIT of GEORGE DIGBY, Earl of Bristol, the face in three-quarter view to the left, the hair flowing and falling on the shoulders; showing a broad collar with a tassel; bust only. Signed, "Greenhill." In crayons on brown paper. 616

Height, $9\frac{5}{12}$ *inches. Width,* $5\frac{7}{12}$ *inches.*

SIR JAMES THORNHILL.

Painter and Etcher.

Born at Melcombe Regis in 1676, died near Weymouth in 1734.

SKETCH for "THE ASCENSION." The Saviour, holding a banner aloft, many angels are around him, the greater number of whom are awed by the glory. Pen and in sepia, washed with neutral tint. 617

A circle of $6\frac{9}{12}$ *inches in diameter.*

SKETCH for "THE ASCENSION." Another study for the same picture. Also an oval and nearly the same composition, but reversed; the Saviour is without a banner. Signed J. Th. Pen and sepia, washed with neutral tint. 618

A circle of $6\frac{9}{12}$ *inches in diameter.*

STUDY of the HEAD of an Apostle, life size, with a flowing beard, and turned to the left. Inscribed "This head is drawn for me on Thursday night, by that ingenious gentleman, Sir James Thornhill." Black chalk and pen, on grey paper, heightened with white. 619

Height, $15\frac{6}{12}$ *inches. Width,* $11\frac{5}{12}$ *inches.*

SKETCH of a MYTHOLOGICAL SUBJECT. Jupiter seated on a cloud, and surrounded by gods, one of whom kneels supplicating him; beneath a female stands in a chariot, endeavouring to restrain four marine horses while they are fed by a water nymph. Pen and sepia, washed with neutral tint. 620

Height, $7\frac{4}{12}$ *inches. Width,* $4\frac{5}{12}$ *inches.*

DESIGN for a painted CEILING, an oval. An allegory on the successes of Marlborough, who, as Mars, approaches Britannia as mistress of the World, on which she is seated; Fame is above, and accompanied by angels sounding the praises of the Duke; the foreground is filled with military trophies, &c. Pen and sepia, washed. An oval. 621

Height, $13\frac{2}{12}$ *inches. Width,* $8\frac{4}{12}$ *inches.*

Collection—Lord Spencer.

CLASSICAL LANDSCAPE. River scene, with figures and a dilapidated bridge; two boatmen are about to land passengers; ruined temples appear on the bank beyond the river. Pen and sepia, washed with neutral tint. 622

Width, $8\frac{4}{12}$ *inches. Height,* $4\frac{5}{12}$ *inches.*

Collections—George Knapton and William Esdaile.

JONATHAN RICHARDSON, the elder.

Painter and Etcher.

Born in 1665, died in London in 1745.

HEAD of a MAN wearing a tie wig and three-cornered hat. Inscribed "J. R. 12 Mar. 173$\frac{3}{4}$." Portrait of the painter, the elder Richardson. In pen. 623

Height, 6$\frac{11}{12}$ *inches.* *Width*, 5$\frac{6}{12}$ *inches.*

Collection—Jonathan Richardson, senior.

PROFILE, to the right, of a man in a cap, showing no hair, the chin shaven. Inscribed "Young Richardson, 17 May 1734." Red and black chalk, heightened. 624

Height, 12$\frac{2}{12}$ *inches.* *Width*, 8 *inches.*

Collection—Jonathan Richardson, senior.

WILLIAM HOGARTH (after).

Painter and Engraver.

Born in London, 1697, died in London, 1764.

BEDLAM. Copied from the last plate of "The Rake's Progress." Indian ink. 625

Width, 15$\frac{3}{12}$ *inches.* *Height*, 12$\frac{6}{12}$ *inches.*

THOMAS WORLIDGE.

Painter and Etcher.

Born in 1700, died at Hammersmith in 1766.

PORTRAIT of a GENTLEMAN, three-quarter length, his left hand on his hip, his face in full view; he wears an enormous neck-tie and his hair is elaborately curled. Red chalk, highly finished. 626

Height, 4$\frac{1}{12}$ *inches.* *Width*, 3 *inches.*

FRANCIS COTES, R.A.

Born in London in 1726, died in London in 1770.

THE PAINTER'S WIFE, whole length, seated, holding a fan in her right hand, and wearing a mantle over her shoulders. Slightly washed in Indian ink, and tinted. 627

Height, 10$\frac{4}{12}$ *inches.* *Width*, 6$\frac{10}{12}$ *inches.*

Collection—Benjamin West.

JOHN HAMILTON MORTIMER, A.R.A.

Painter and Etcher.

Born at Eastbourne in 1741, died in London in 1779.

ILLUSTRATION of CHAUCER. Canterbury Pilgrims: January and May, in the "Merchant's Tale,"* which was engraved by J. K. Sherwin, 1787. Pen, washed with Indian ink. 628

Height, 7$\frac{1}{12}$ *inches.* *Width*, 5$\frac{6}{12}$ *inches.*

* The original study for this subject is in the collection of William Smith, Esq., F.S.A., recently presented by him to the South Kensington Museum.

MORTIMER—(*continued*).

STUDY of SHYLOCK. The face in three-quarters to the right, with scales under his arm.

"If ev'ry ducat in six thousand ducats were in six parts and every part a ducat, I would not draw them, I would have my bond."
Merchant of Venice, Act IV., Scene 1.

The oval design which Mortimer etched himself in 1776, the reverse way of the drawing. Executed with the pen. 629

Height, $13\frac{3}{16}$ *inches*. *Width*, $10\frac{2}{16}$ *inches*.

Inscribed, "Belonged to Mr. Lambert, who had it from Steers, the executor of Mortimer."

STUDY for "Poor Tom" in "King Lear."

Edgar—"Away! the foul fiend follows me!
Through the sharp hawthorn blows the cold wind.
Hum! go to thy cold bed and warm thee."
Lear, Act III., Scene 3.

The oval design which Mortimer etched himself in 1775, the reverse way of the drawing. Executed with the pen. 630

Height, $13\frac{3}{16}$ *inches*. *Width*, $10\frac{2}{16}$ *inches*.

STUDY of SATAN FLYING. Milton's "Paradise Lost."

"Then with expanded wings he steers his flight
Aloft, incumbent on the dusky air."
Book i. line 225.

An illustration to Bell's Poets, 1777. Indian ink, tinted. *See* print from this drawing, No. 2853. 631

Height, $2\frac{8}{16}$ *inches*. *Width*, $2\frac{4}{16}$ *inches*.

STUDY for a figure of SAMSON. Milton, Volume III.

"But here I feel amends,
The breath of heav'n fresh blowing."
Samson Agon., line 9.

An illustration to Bell's Poets, Nov. 20th, 1777. Indian ink, tinted. *See* print from this drawing, No. 2854. 632

Height, $2\frac{8}{16}$ *inches*. *Width*, $2\frac{3}{16}$ *inches*.

PERSEUS DESTROYING the HARPIES. He stands on the right, striking at one of them with his sword. The upper part only of the drawing finished, a portion of the figure of Perseus being in outline. Pen. 633

Height, $9\frac{4}{16}$ *inches*. *Width*, $8\frac{6}{16}$ *inches*.

SKETCH of HEADS of four banditti, the foremost having his helmet ornamented with a border of fur; he gazes with great earnestness towards the right and holds firmly the handle of his sword. Pen and sepia, tinted. 634

A circle, $4\frac{5}{16}$ *inches in diameter*.

GROUP of three Figures. Two old men and a maiden, standing in a row, the latter on the left, with her left hand on her hip. In pen. 635

Height, $9\frac{5}{16}$ *inches*. *Width*, 8 *inches*.

BANDITTI separating, near high rocks. Pen, washed with Indian ink and tinted. 636

Width, $7\frac{1}{16}$ *inches*. *Height*, $5\frac{10}{16}$ *inches*.

RICHARD WILSON, R.A.

Born in Montgomeryshire in 1714, died in Wales in 1782.

Life size HEAD of a MAN, with a three-quarter view of the face, which is inclined forward slightly and turned to the left, his straggling locks partly confined by a band across the forehead. Black chalk, softened with the stump, and heightened with white. 637

Height, 14$\frac{4}{12}$ *inches. Width*, 10$\frac{5}{12}$ *inches.*

LANDSCAPE. Ruins, with a cascade near a broken wall, above which are the remains of a circular temple. Black chalk on grey paper, stumped, slightly washed, and heightened with white. 638

Width, 15$\frac{8}{12}$ *inches. Height*, 10$\frac{2}{12}$ *inches.*

Collection—Charles Rogers.

GROTTO del CANE, Lago d'Agnano, near Naples. The lake on the right, with buildings on its banks at the foot of a mountain; two men in the foreground, standing together and apparently pointing to something in the water. Slight; black chalk on grey paper, heightened with white. 639

Width, 15$\frac{5}{12}$ *inches. Height*, 9$\frac{1}{12}$ *inches.*

LANDSCAPE. A pool of water at the foot of a mountain; a large mass of rock occupies the centre of the composition; in the shade the Magdalen reclines with a crucifix and skull before her. Black chalk, washed with Indian ink, heightened with white. 640

Width, 8$\frac{6}{12}$ *inches. Height*, 6$\frac{5}{12}$ *inches.*

LANDSCAPE. The effect of a violent storm; the sky is charged with heavy masses of cloud; a female lies struck by lightning under a fallen tree, while her lover runs towards her with his spear in his hand. Black and red chalk, softened with the stump. 641

> "But who can paint the lover, as he stood,
> Pierc'd by severe amazement, hating life,
> Speechless, and fixed in all the death of woe."
> Celadon and Amelia, Thomson's Seasons.

The figure of the lifeless form of the maiden is the same as the one introduced in "Mr. Lock's picture" which is engraved by William Woollett.

Width, 9 *inches. Height*, 6$\frac{1}{12}$ *inches.*

Collection—Paul Sandby.

The BATHS of Ischia. The sea on the right, with hills rising in the background; two women gather rushes in the foreground, a third stands in the distance, with her child, looking on. Black chalk on grey paper, very slight and heightened with white, softened with the stump. 642

Width, 15$\frac{1}{12}$ *inches. Height*, 10 *inches.*

WILSON—(*continued*).

LAKE of NEMI in 1753. Part of the lake is on the right, with cloud-capped mountains in the distance and well-wooded banks; two monks are conversing in the foreground, and a group of three persons is at some distance from them. Black chalk, heightened with white, on grey paper, softened with the stump. 643

Width, $15\frac{10}{12}$ *inches. Height*, $9\frac{8}{12}$ *inches.*

LANDSCAPE, near Ancona. A roadway passing from the foreground towards the coast, which is in the distance on the right. Two square buildings are above the well-wooded bank of the road, where a couple of men are trudging up the hill: on the reverse is a careful study of a group of poplar or other tall trees. Black chalk, on grey paper and heightened with white; softened with the stump. 644

Width, $10\frac{5}{12}$ *inches. Height*, $7\frac{2}{12}$ *inches.*

LANDSCAPE, with a road winding past the ruins of a castle which is on the right; under a projecting and broken arch are three figures, two standing and one seated, the sun's rays pouring on them from an opening in the heavily-clouded sky; in the distance is a square tower. Signed R. W. Black chalk, heightened with white, on brown paper; softened with the stump. 645

Width, $7\frac{11}{12}$ *inches. Height*, $5\frac{8}{12}$ *inches.*

CASTEL GANDOLFO, from the river, the high bank beneath the castle is richly studded with trees; the whole very carefully executed. Black chalk, on grey paper, heightened with white. 646

Width, $16\frac{5}{12}$ *inches. Height*, $10\frac{5}{12}$ *inches.*

BAIAE. View of an hexangular building, near a lake; a wood in the background, and a group of four figures in the front. Black chalk on grey paper, slightly washed with Indian ink and heightened with white. 647

Width, $16\frac{2}{12}$ *inches. Height*, $9\frac{11}{12}$ *inches.*

LANDSCAPE, with a large temple on the right; figures assembled near a statue, and sacrificing by the side of a rivulet which flows under an archway. Black chalk on grey paper, slightly washed and heightened with white. 648

Width, $13\frac{5}{12}$ *inches. Height*, $9\frac{2}{12}$ *inches.*

RUINS. A boy soliciting alms from three gentlemen who examine the buildings; other figures grouped about. Black chalk on grey paper, slightly washed with Indian ink and heightened with white. 649

Width, $16\frac{5}{12}$ *inches. Height*, $11\frac{1}{12}$ *inches.*

Collections—Dr. Munro and William Esdaile.

LANDSCAPE, a little chapel nestled on the outskirts of a wood in the middle distance; on the right in the foreground is a cluster of three trees. Black chalk, washed with Indian ink. 650

Width, $8\frac{1}{12}$ *inches. Height*, $5\frac{8}{12}$ *inches.*

LANDSCAPE, ruins above a bridge of two arches which crosses a stream in the foreground. Black chalk. 651

Width, $10\frac{4}{12}$ *inches. Height*, $6\frac{6}{12}$ *inches.*

"COURSE of the LAVA at ISCHIA." Signed R. Wilson. A very slight sketch in black chalk on rough paper. 652

Width, $16\frac{5}{12}$ *inches. Height*, 10 *inches.*

MOUNTAINS at ANCONA, taken from near Pesaro. Black chalk on warm toned paper, very slight. 653

Width, $8\frac{8}{12}$ *inches. Height*, $5\frac{6}{12}$ *inches.*

"VIEW on the Apennines, between Foligno and Loretto." Black chalk on white paper. Very slight. 654

Width, $8\frac{8}{12}$ *inches. Height*, $5\frac{5}{12}$ *inches.*

STUDY of detached rocks and the trunk of a tree. Black chalk on grey paper, heightened with white, and softened with a stump. 655

Width, $15\frac{1}{12}$ *inches. Height*, $7\frac{1}{12}$ *inches.*

LANDSCAPE, with a palace at the summit of a mountain on the left, from which a cascade is falling; a group of figures under a huge umbrella in the foreground. Black chalk, heightened with white, on grey paper prepared with distemper colour. 656

Width, $13\frac{0}{12}$ *inches. Height*, $9\frac{5}{12}$ *inches.*

STUDY of ruins; a church in the distance; the artist seated on the left in the foreground; on the reverse is a sketch of a cascade in the Tyrol. Black chalk on grey paper, very slightly heightened with white. 657

Height, $10\frac{2}{12}$ *inches. Width*, $7\frac{0}{12}$ *inches.*

LAGAROLLE. The extremity of a building where the water is falling from spouts into a narrow reservoir. Signed. Black chalk on blue paper, heightened with white. 658

Width, $13\frac{7}{12}$ *inches. Height*, $8\frac{3}{12}$ *inches.*

RUINS of a gigantic wall with arches; a group of three figures in the foreground engaged in conversation. Black chalk on grey paper, heightened with white. 659

Height, 10 *inches. Width*, $7\frac{8}{12}$ *inches.*

STUDY of the Trunk of a gnarled Tree. Black chalk on warm toned paper prepared with body colour. 660

Height, $10\frac{2}{12}$ *inches. Width*, $7\frac{2}{12}$ *inches.*

WILSON—(*continued*).

STUDY of the altar introduced in the composition of Meleager and Atalanta, on which is inscribed "Genio hvic deo Sacrvm. —Villa Madama." It was engraved by William Woollett. Black chalk on grey paper, very slight. 661

Height, $9\frac{5}{12}$ *inches. Width*, $7\frac{2}{12}$ *inches.*

SKETCH of a mountain and rock on the right. Black chalk on whity-brown paper. 662

Width, $10\frac{6}{12}$ *inches. Height*, $8\frac{3}{12}$ *inches.*

SKETCH of a man resting in a cart, very slight. Black chalk on grey paper. 663

Height, 8 *inches. Width*, $6\frac{3}{12}$ *inches.*

"MONTE JOVE (Giove) and Campagna." Black chalk on grey paper, heightened with white. 664

Width, $12\frac{11}{12}$ *inches. Height*, $7\frac{5}{12}$ *inches.*

GIOVANNI BATTISTA CIPRIANI, R.A.

Designer and Etcher.

Born at Florence in 1727, died at Hammersmith in 1785.

MAN conversing with two WOMEN, one of whom is seated on a rock resting her face on her hands, the other, who appears to be disputing with the former, stands with a dog under her arm. Pen and sepia, washed. 665

Height, $3\frac{8}{12}$ *inches. Width*, $3\frac{8}{12}$ *inches. Of a sexangular form.*

WARRIOR, partly draped, stooping to obtain water from a brook in his helmet and supporting himself on his shield. Red and black chalk, heightened with white, the hair in brown crayon. 666

Height, $19\frac{5}{12}$ *inches. Width*, $13\frac{11}{12}$ *inches.*

Inscribed, "The first drawing done by J. Bapt. Cipriani at the opening of the Royal Academy, 1768, and by him given to me.—J. MEYER."

HOPE, leaning on an anchor, attended by two winged Cupids. Highly finished in red chalk. 667

Width, $10\frac{4}{12}$ *inches. Height*, $7\frac{9}{12}$ *inches.*

ALEXANDER COZENS.

Painter and Etcher.

Born in Russia about 1698, died in London in 1786.

FOREST SCENERY, as studied in looking across a pond in the foreground, which is surrounded by high banks and shrubs, the light coming from above, between the trees. Signed "Al. Cozens," and dated, 1763. Drawn in bistre with a camel's hair pencil. 668

Width, $8\frac{3}{12}$ *inches. Height*, $6\frac{7}{12}$ *inches.*

VIEW in the neighbourhood of ROME, with a goatherd tending a flock on the rising ground on the right, the sun streaming through the trees. Signed "Alex. Cozens," and dated, 1763. Drawn with a pen in bistre and sepia, and slightly washed. 669

Width, $13\frac{3}{12}$ *inches. Height*, $9\frac{10}{12}$ *inches.*

THOMAS GAINSBOROUGH, R.A.

Painter and Etcher.

Born at Sudbury in Suffolk in 1727, died in 1788.

LANDSCAPE with Figures. A cottage partially hidden by trees and a bank on the left; a group of peasants in the roadway gossiping and accompanied by two dogs. Pen, bistre, and neutral tint, slightly washed. 670

Width, 13 *inches*. *Height*, $10\frac{3}{16}$ *inches*.

LANDSCAPE, with a market cart slowly drawn by two horses past an old tree and followed by a dog; a heifer resting near, at the side of the road. Black chalk, heightened with white. 671

Width, $14\frac{8}{16}$ *inches*. *Height*, $10\frac{11}{16}$ *inches*.

FIRST DESIGN for a PICTURE; a lady seated in a contemplative attitude with one hand to her face, a boy is leaning against her knees, and another child reclines on the floor at her feet. Black chalk on grey paper, softened with a stump, and heightened with white crayon. 672

Height, $13\frac{5}{16}$ *inches*. *Width*, $9\frac{8}{16}$ *inches*.

SLIGHT SKETCH of the figure of a boy, kneeling, with his hands clasped in his lap, the face turned to the left. Black chalk, softened with a stump, the face heightened with white crayon. 673

Height, $10\frac{8}{16}$ *inches*. *Width*, $7\frac{6}{16}$ *inches*.

LANDSCAPE. Study of forest trees at the foot of a mountain; a shepherd tending his flock in the foreground on the right. Black chalk on grey paper, washed with Indian ink, and heightened with white. 674

Width, $14\frac{3}{16}$ *inches*. *Height*, $10\frac{7}{16}$ *inches*.

A SHEPHERD BOY standing with his face upraised towards the sky, his hands are clasped and hold his hat, his feet are bare. Black chalk, softened with a stump, and heightened with white crayon, on warm toned paper. 675

Height, $11\frac{9}{16}$ *inches*. *Width*, $8\frac{5}{16}$ *inches*.

LANDSCAPE, with a cottage partly hidden by trees on the left and a stream on the right crossed by a wooden bridge, over which a pedlar is passing; a village church in the distance. Black chalk and colours. 676

Width, $14\frac{2}{16}$ *inches*. *Height*, $11\frac{8}{16}$ *inches*.

Collections—G. Frost and William Esdaile.

WOODY LANDSCAPE with Figures. A group of three ladies under trees, behind which a woman is seen attending to a gipsy kettle and fire. Black chalk and stump, heightened with white crayon, on grey paper. 677

Height, $12\frac{8}{16}$ *inches*. *Width*, $10\frac{5}{16}$ *inches*.

Inscribed, "Bought at Gainsborough du Pont's sale, 1797."

GAINSBOROUGH—(*continued*).

LANDSCAPE. Storm effect, wayfarers taking shelter under a bank, near an overhanging tree; the spire of a church in the distance. In water colours, varnished to imitate an oil sketch. 678

Width, $10\frac{5}{12}$ *inches. Height*, $8\frac{4}{12}$ *inches.*

LANDSCAPE. A river scene, with well-wooded banks and three men resting in a punt in the middle of the stream. Drawn with the brush. Indian ink, slightly tinted with warm colour in the foreground, and heightened with white. 679

Width, $13\frac{4}{12}$ *inches. Height*, 10 *inches.*

LANDSCAPE, with a stream gushing under a cluster of trees on the left; a mountainous distance, a high rock on the right, a man seated near the water in the foreground. Black chalk on brown paper, heightened with white, softened with a stump. 680

Width, $13\frac{6}{12}$ *inches. Height*, $9\frac{2}{12}$ *inches.*

LANDSCAPE. A man driving three cows on a road near the outskirts of a wood; a stream on the left flowing over a ridge in the foreground. Drawn with a brush. Indian ink and washed, and heightened with white. 681

Width, $13\frac{5}{12}$ *inches. Height*, $10\frac{5}{12}$ *inches.*

LANDSCAPE. A square modern house, partly hidden by trees and approached by a roadway from the foreground; two cows on a bank on the left. Black chalk, softened with a stump, on paper slightly washed with Indian ink. 682

Width, $14\frac{10}{12}$ *inches. Height*, $10\frac{10}{12}$ *inches.*

STUDY of forest scenery with various trees, distributed in groups. Black chalk on grey paper, heightened with white, softened with a stump. 683

Width, $15\frac{3}{12}$ *inches. Height*, $8\frac{9}{12}$ *inches.*

LANDSCAPE. A shepherd tending sheep, which slowly walk towards the front; high ground on the right, enriched with a few trees. Black chalk, washed with Indian ink. 684

Width, $14\frac{6}{12}$ *inches. Height*, $10\frac{7}{12}$ *inches.*

SUFFOLK SCENERY. View of the well-wooded, open country; three sheep in the foreground and a cluster of the same number of trees on the right. Black chalk. 685

Width, $7\frac{5}{12}$ *inches. Height*, 6 *inches.*

RUINS of a gateway, against which a man leans, while tending two sheep and a cow. Signed "Gainsboro." Pen and bistre washed with Indian ink. 686

Width, $12\frac{10}{12}$ *inches. Height*, $9\frac{2}{12}$ *inches.*

COAST SCENE, with a brig in the offing; a goat standing near a square monument in front, and a high cliff behind. In pencil. 687

Width, $8\frac{8}{12}$ *inches. Height*, 6 *inches.*

STUDY of two goats, one of which is lying down by the ide of its standing companion. Very slightly executed, the former animal only partly drawn. Black chalk on coarse brown paper, heightened with white. 688

Width, $8\frac{1}{12}$ *inches. Height,* $7\frac{6}{12}$ *inches.*

LANDSCAPE. A roadway leading to a river where a horse and cart are standing; in the foreground, on the right, a man in charge of two horses. Black chalk on paper slightly tinted with grey. 689

Width, $6\frac{6}{12}$ *inches. Height,* $8\frac{9}{12}$ *inches.*

Collection—William Esdaile.

LANDSCAPE. View of the summit of a hill, where a man and a woman, both mounted, are trotting on a road, and in the shade of a high bank and trees. Black chalk on warm toned paper, slightly heightened with white. 690

Width, $12\frac{5}{12}$ *inches. Height,* $9\frac{6}{12}$ *inches.*

LANDSCAPE STUDY. A roadway on the outskirts of a wood, a seated figure in the foreground on the left. Black chalk on paper, slightly washed with grey. 691

Width, $6\frac{9}{12}$ *inches. Height,* $4\frac{10}{12}$ *inches.*

Collection—William Esdaile.

COTTAGE, with trees at its back and front, with a footpath leading to a five-barred gate; a man in the foreground carrying a pole over his shoulder. Black chalk on white paper. 692

Width, $9\frac{9}{12}$ *inches. Height,* $5\frac{1}{12}$ *inches.*

Collection—William Esdaile.

STUDY, nearly life-size, for the head of the Shepherd Boy, engraved by Earlom. The face upturned and three-quarters to the left. Slight in black chalk, heightened with white, and softened with a stump. 693

Height, $12\frac{6}{12}$ *inches. Width,* $9\frac{1}{12}$ *inches.*

Collection—William Esdaile. *See* Earlom's print, No. 3010.

VIEW in SUFFOLK. A study of trees beyond a piece of water, a pathway on the left leading past a lodge, which is faintly shown in the distance. Black chalk. 694

Width, $7\frac{8}{12}$ *inches. Height,* 6 *inches.*

LANDSCAPE, with a rock on the left, forming a natural archway, with a roadway under it, leading through to a wooden bridge which crosses a stream in front. Signed T. Gainsborough, R.A. Sketch, partly in distemper colours, washed with gum. 695

Width, $15\frac{1}{12}$ *inches. Height,* $11\frac{1}{12}$ *inches.*

THOMAS GAINSBOROUGH, R.A. (ascribed to).

PORTRAIT of a broad-faced YOUNG WOMAN, posed in a pensive attitude, with her right hand to her face, the forefinger outstretched. In an oval. Black chalk. 696

Height, $6\frac{7}{12}$ *inches. Width,* $5\frac{6}{12}$ *inches.*

FRANCESCO ZUCCHERELLI, R.A.

Born in Tuscany in 1702, worked in England, died in Florence in 1788.

LANDSCAPE, with forest trees on the right, and a fine mountainous distance; a beggar woman directing a traveller in the foreground. In distemper colours. 697

Width, $6\frac{9}{12}$ *inches. Height*, $3\frac{8}{12}$ *inches.*

LANDSCAPE. A farmhouse on the right, approached by a bridge, across which a woman is about to lead a cow. Drawn with the pen, and coloured in distemper. 698

Width, $15\frac{10}{12}$ *inches. Height*, $11\frac{3}{12}$ *inches.*

LANDSCAPE. A city on the bank of a river, and protected by a range of mountains. A female driving a cow and some sheep in the foreground. Drawn with the pen, and coloured in distemper. 699

Width, $20\frac{10}{12}$ *inches. Height*, $11\frac{11}{12}$ *inches.*

SIR JOSHUA REYNOLDS, P.R.A.

Born at Plympton, in Devonshire in 1723, died in London, 1792.

HEAD of ST. JOHN. Black chalk, varnished. 700

Height, 12 *inches. Width*, $8\frac{6}{12}$ *inches.*

Collection—Dowager Marchioness of Thomond.

Two FEMALE FIGURES; one stands and holds her right arm so as to sustain her head on the branch of a tree while she addresses her companion, who reclines on a bank with clasped hands. Very slight in black chalk. 701

Height, $7\frac{10}{12}$ *inches. Width*, 7 *inches.*

ELIZABETH, Marchioness of Tavistock. First design for the Duke of Bedford's portrait of her at Woburn, which was engraved by Edward Fisher, and also in a small size by S. W. Reynolds for his set of prints after Sir Joshua, published in three volumes. Very slight, in black chalk, heightened with white, on grey paper; the face in crayons. 702

Height, $14\frac{11}{12}$ *inches. Width*, $9\frac{9}{12}$ *inches.*

HEAD of a CHILD. A life-size study for the head in the picture of "Puck on a Toadstool." Black and red chalks. 703

Height, $13\frac{10}{12}$ *inches. Width*, $9\frac{9}{12}$ *inches.*

SKETCH of a LADY, half-length, with a bow in her left hand. In charcoal and slightly coloured in distemper, which has been partially rubbed out. 704

Height, $21\frac{11}{12}$ *inches. Width*, $15\frac{11}{12}$ *inches.*

JOHN ROBERT COZENS.

Painter and Etcher.

Born in 1752, died in 1799.

LANDSCAPE. View of the Campagna of Rome; extensive ruins on an eminence in the middle distance; two figures under large trees on the left. In colours. 705

Width, 28 *inches. Height*, $19\frac{11}{12}$ *inches.*

LAKE SCENE. Ruined tower on the right, the open country appears across the water. Signed Jno. Cozens, and dated 1773. 706

Width, 20$\frac{5}{12}$ *inches. Height*, 13$\frac{11}{12}$ *inches.*

COAST SCENE between "Vietri and Salerno." Two heavily-laden boats on the left, and a third in full sail in the distance. In colours. 707

Width, 14$\frac{7}{12}$ *inches. Height*, 10$\frac{2}{12}$ *inches.*

VALLEY with winding streams, a range of mountains in the background, and a village on the left. Signed Jno. Cozens, and dated 1774. In colours. 708

Width, 20$\frac{8}{12}$ *inches. Height*, 14$\frac{4}{12}$ *inches.*

VIEW of GENEVA from the north-west, sketched on the spot in 1776. In pen, slightly washed with colour. 709

Width, 13$\frac{11}{12}$ *inches. Height*, 8$\frac{2}{12}$ *inches.*

Collection—John Townley.

LAKE SCENE, with a mountainous distance, and grand trees on each side; a shepherd driving sheep down a roadway towards the water; mountains in the extreme distance. Signed Jno. Cozens, 1779. In colours. 710

Width, 20$\frac{5}{12}$ *inches. Height*, 14$\frac{5}{12}$ *inches.*

VIEW in SWITZERLAND. "Between Lauterbrunnen and Grindelwald: sketched on the spot in 1776." A slight, but charming sketch; drawn with the pen, and slightly tinted. 711

Width, 13$\frac{11}{12}$ *inches. Height*, 9$\frac{2}{12}$ *inches.*

Collection—John Townley.

"STA. GIUSTINA at PADUA." The sun setting beyond a bridge on the right. In colours. 712

Width, 14$\frac{7}{12}$ *inches. Height*, 10$\frac{2}{12}$ *inches.*

"VIEW between BOLSANO and TRENT, in the TYROL." A castle perched on a very high rock in the middle distance. In colours. 713

Height, 14$\frac{3}{12}$ *inches. Width*, 10$\frac{1}{12}$ *inches.*

COAST SCENE with STORM effect, between Vietri and Salerno. Seen from the shore; a small boat in the offing with four men in it; a ruined watch tower in the middle distance beyond the rocks. In colours. 714

Width, 14$\frac{8}{12}$ *inches. Height*, 10$\frac{3}{12}$ *inches.*

MOUNT VESUVIUS. From the land side; ruins in the foreground, where two horsemen are seen on the left, about to pass under trees. Finely executed, but nearly spoiled by exposure to the light. In colours. 715

Width, 20$\frac{1}{12}$ *inches. Height*, 14$\frac{3}{12}$ *inches.*

COZENS—(*continued*).

VESUVIUS. A slight volume of smoke issuing from its centre. View from the valley near the volcano, which is covered with dwarfed trees. A thatched cabin on the right. In colours. 716

Width, 12$\frac{11}{12}$ *inches.* *Height*, 9$\frac{5}{12}$ *inches.*

JOHN ROBERT COZENS (ascribed to).

COAST SCENE. View from the sea on a rocky shore, with a town nestled at the foot of a mountain in the middle distance, under which are the ruins of a watch-tower on the left which overhangs the sea. Three men hauling in a boat in the foreground. In colours. 717

Width, 20$\frac{10}{12}$ *inches.* *Height*, 14$\frac{4}{12}$ *inches.*

SCENE in the TYROL, between Brixen and Bolsano, effect of storm and showers. Very slightly executed; pen and finished in colours. 718

Width, 14$\frac{7}{12}$ *inches.* *Height*, 10$\frac{3}{12}$ *inches.*

WILLIAM HAMILTON, R.A.

Painter and Etcher.

Born at Chelsea in 1751, died in London in 1801.

MRS. SIDDONS. Full length, standing, studying a part, with a book in her right hand; landscape background, and a vase and pedestal partially seen behind her. In colours, the face finished like a miniature.

Height, 20 *inches.* *Width*, 12$\frac{8}{12}$ *inches.*

No. 24 of the Paintings and Miniatures.

MRS. SIDDONS as Jane Shore:

> "But now it is otherwise, and those who blest me,
> Now curse me to my face."—*Richard III.*

Small full length, standing near a church door and clasping her hands. Inscribed, "Richard Nixon to Adam Hilton, 30 May 1836." Signed, W. Hamilton, R.A., 1791. An oval. In colours.

Height, 9$\frac{5}{12}$ *inches.* *Width*, 6$\frac{3}{12}$ *inches.*

No. 25 of the Paintings and Miniatures.

SLEEPING YOUTH, reclining against a rock, with two maidens near, one resting by his side, while the other leans over her shoulder, and points to the face of the sleeper. A spaniel on the left by its master's back. Pen and bistre, washed. 719

Width, 10$\frac{6}{12}$ *inches.* *Height*, 5$\frac{8}{12}$ *inches.*

CLASSICAL SUBJECT; a maiden leading a blind man past a temple which is in the background; a cluster of large trees on the right. Probably a study for Belisarius. Pen and bistre, washed. 720

Width, 12$\frac{7}{12}$ *inches.* *Height*, 9$\frac{4}{12}$ *inches.*

THOMAS GIRTIN.

Painter and Etcher.

Born in Southwark in 1773, died in London in 1802.

BANQUETING HOUSE, WHITEHALL. Signed, "T. Girtin." Executed when the artist was a boy. Pen, slightly tinted. 721

A circle of $4\frac{11}{12}$ *inches in diameter.*

LANDSCAPE, with a river winding through a valley, and a range of hills in the distance; a group of four trees in the foreground on the left. In colours. 722

Width, $13\frac{5}{12}$ *inches. Height,* $8\frac{8}{12}$ *inches.*

LANDSCAPE. View from a hill, of open country, with a stream winding through it, and high land on the left in the distance. Two female figures, one of whom is seated on the rising ground on the left of the foreground. In colours. 723

Width, $12\frac{3}{12}$ *inches. Height,* $6\frac{1}{12}$ *inches.*

RIVER SCENE, with BOATS, &c. A sailing vessel passing a cottage on the bank in front, and near towards the left, two idlers, who stand looking at a passing boat, which is in charge of one man only. In colours. 724

Width, $8\frac{7}{12}$ *inches. Height,* $5\frac{5}{12}$ *inches.*

THOMAS GIRTIN (ascribed to).

LANDSCAPE. A mill on the right, built near fine trees, and a large piece of water in the foreground in connection with the works of the mill; a road on the right, where is an empty cart. In colours. 725

Width, $10\frac{5}{12}$ *inches. Height,* $6\frac{7}{12}$ *inches.*

GEORGE MORLAND.

Painter and Etcher.

Born in London in 1763, and died there in 1804.

LANDSCAPE with FIGURES. An English lane, a man going to market with a laden donkey; a family group of peasants resting on the roadside. Signed G. Morland, del. Pen, slightly tinted. 726

Width, $13\frac{8}{12}$ *inches. Height,* $9\frac{1}{12}$ *inches.*

INTERIOR of a PIGSTY. A sow with young ones; a tub on the left containing their food. Signed G. Morland. In pencil. 727

Width, $7\frac{2}{12}$ *inches. Height,* $5\frac{4}{12}$ *inches.*

PORTRAIT of MRS. WARD, Morland's sister, in a circle. Half length, turned to the left, seated in an arm chair, with a book open on her knees; the face in profile, and the head partially covered by a large cap. Signed G. Morland. Black chalk, tinted. 728

A circle of $7\frac{3}{12}$ *inches in diameter.*

TWO FIELD SPANIELS breaking through a hedge, on the scent of game. Signed, "G M." Pencil and red chalk. 729

Width, $10\frac{6}{12}$ *inches. Height,* $7\frac{9}{12}$ *inches.*

REV. WILLIAM GILPIN, M.A.

Amateur Designer.

Born at Carlisle in 1724; Vicar of Boldre and Prebendary of Salisbury; died at Boldre in 1804. Studies intended for his printed works on Art.

RUINED CASTLE, &c. built on a mass of rock on the left, and with a mountain in the distance. Study of effect in chiaroscuro. Indian ink. 730

Width, 10 *inches*. *Height*, 7 *inches*.

MOUNTAIN SCENERY. Ruins surmounting an eminence on the left, overlooking a well-wooded valley, with a roadway leading to it in the foreground. Study of effect of chiaroscuro, in Indian ink on very warm toned paper. 731

Width, $9\frac{1}{12}$ *inches*. *Height*, $5\frac{11}{12}$ *inches*.

MOUNTAIN SCENERY. A repetition of the composition of the last, with two figures added in the foreground, and slight variations. Study of the effect of chiaroscuro; in pen, Indian ink, on warm toned paper. 732

Width, $9\frac{1}{12}$ *inches*. *Height*, $5\frac{11}{12}$ *inches*.

MOUNTAIN SCENERY. A river winding past high rocky banks towards the foreground; a mountain and ruins in the distance. Study of the effect of chiaroscuro, in Indian ink. 733

Width, $9\frac{7}{12}$ *inches*. *Height*, 6 *inches*.

VIEW from the bank of a RIVER, which is crossed by a bridge near the foreground; a mountainous distance, and a cluster of trees on the left. Study of the effect in chiaroscuro. In colours. An oval. 734

Width, $9\frac{2}{12}$ *inches*. *Height*, $6\frac{6}{12}$ *inches*.

LAKE SCENERY. Mountainous distance; large trees in the foreground. Study of the effect of chiaroscuro. Pen and Indian ink. 735

Width, $9\frac{7}{12}$ *inches*. *Height*, 6 *inches*.

PARK-LIKE SCENERY, an extensive open country, and a group of fine trees on the left of the foreground. Study of the effect in chiaroscuro. In colours. An oval. 736

Width, 9 *inches*. *Height*, 6 *inches*.

MOUNTAIN SCENERY. A lake, and a castle in ruins on its banks; two men seated on a mass of rock in the foreground, a portion of the rock rises above them. Study of the effect of chiaroscuro; in Indian ink. 737

Width, $10\frac{6}{12}$ *inches*. *Height*, 7 *inches*.

Collection—William Esdaile.

A RIVER winding from the foreground to a mountainous distance, with a castle in ruins on a promontory in the centre; trees and rocks on the left in front. Study of the effect of chiaroscuro; in pen, Indian ink. 738

Width, $9\frac{1}{12}$ *inches*. *Height*, $5\frac{11}{12}$ *inches*.

RIVER SCENE, with a castle in ruins in the middle distance, and a mountainous distance. Study of the effect of chiaro-scuro; in pen, Indian ink. 739

Width, 10 *inches*. *Height*, $5\frac{1}{2}$ *inches*.

All from the Author's Collection, and impressed with his stamp, "W. G."

ANGELICA MARIA CATHERINE KAUFFMAN, R.A.

Painter and Etcher.

Born at Coire, the capital of the Grisons, in 1740; worked in London and Rome. Died at Rome in 1807.

ANGELICA and MEDORO (*Orlando Furioso*). The SHEPHERDESS, seated on a bench, with a crook on her shoulder, taking her lover's likeness on the bark of a tree; he is seated, and turns to show his profile to advantage; another female stands looking on; sheep are resting at their feet. In colours. 740

Width, $7\frac{2}{12}$ *inches*. *Height*, $5\frac{7}{12}$ *inches*.

SKETCH of CLASSICAL FIGURES. A maiden placing a helmet on the head of a young warrior; they are standing near an altar where incense is burning in the tent; another maiden is preparing his shield and two others and a sentinel are assembled near a second tent in the distance. A sketch partially in oil colours. 741

Height, $11\frac{1}{2}$ *inches*. *Width*, 10 *inches*.

SEATED FIGURE of FAME, holding a trumpet in her right hand, and between her knees. In pencil, washed with bistre. 742

A circle of $3\frac{8}{12}$ *inches in diameter*.

LANDSCAPE, with three of the Muses; the centre one is about to hang her lyre to the branch of a tree; the second seated near, has a flageolet lying at her feet; the third is in the distance drawing. Indian ink and bistre, washed and heightened with white. 743

Width, $10\frac{8}{12}$ *inches*. *Height*, $8\frac{7}{12}$ *inches*.

PAUL SANDBY, R.A.

Painter and Etcher.

Born at Nottingham in 1725, died in London in 1809.

FOREST SCENE; sheep resting under the outspreading branches of a tree, an open country on the right, seen through a gap in the foliage. A distemper painting. 744

Width, $17\frac{8}{12}$ *inches*. *Height*, 12 *inches*.

"THE TERRACE, looking Westward," WINDSOR CASTLE. This subject was etched and aqua-tinted by the Painter, and inscribed "P. Sandby, fecit, and also published by him at St. George's Row, September 1st, 1791." Pen and Indian ink, washed. 745

Width, $17\frac{6}{12}$ *inches*. *Height*, $11\frac{4}{12}$ *inches*.

SANDBY—(*continued*).

EASTON PARK. North-west view of the Keeper's Lodge. In distemper. 746

Width, $10\frac{9}{12}$ *inches. Height*, $7\frac{11}{12}$ *inches.*

HUBBERSTON PRIORY, near Milford Haven. A man and woman conversing in the foreground near a cow, which is suckling her calf. Engraved in "Sandby's Views." 1780. In colours. 747

Width, $7\frac{2}{12}$ *inches. Height*, $5\frac{1}{12}$ *inches.*

ROADWAY through Windsor Forest, with a rider walking his horse past two old trees; probably intended for a portrait of George III. In colours. 748

Width, 21 *inches. Height*, $14\frac{8}{12}$ *inches.*

COMPOSITION. Ruins on a rock on the bank of a river; a cottage at the foot of a mountain in the distance; a group of cattle near large trees in the foreground. Pen, washed with Indian ink. 749

Width, $10\frac{2}{12}$ *inches. Height*, $7\frac{3}{12}$ *inches.*

SHIPPING. A brig in a fresh breeze, a fishing boat near. Black chalk on grey paper, heightened with white. 750

Height, $14\frac{5}{12}$ *inches. Width*, $11\frac{8}{12}$ *inches.*

Ascribed to W. Vander Velde, the younger. Collection—Paul Sandby.

JOHAN ZOFFANY, R.A.

Born at Frankfort in 1733, worked in India and London, died at Strand on the Green in 1810.

SKETCH of Two MALE FIGURES. A gentleman seated at a table holding a drawing, to which his son has called his attention while standing with his left arm resting on the back of his father's chair. Many slight sketches on the reverse. Black chalk, the faces in red. 751

Height, $16\frac{8}{12}$ *inches. Width*, $11\frac{6}{12}$ *inches.*

HENRY WILLIAM BUNBURY.

Designer of Humorous Subjects and Etcher.

Born at Mildenhall, Suffolk, in 1750; died at Keswick in 1811.

SCENE at the entrance gate of one of the colleges at Oxford; three eccentric looking horsemen riding different ways, the nearest one wears a large bushy wig. In colours. This subject was etched by Bunbury, the same direction as the drawing and entitled, "A COLLEGE GATE, DIVINES GOING UPON DUTY. —*H. Bunbury, Esq., Delint.—London. Published Nov. 15th, 1780, by Watson and Dickinson, No. 158, New Bond Street.*" 752

Width, $14\frac{8}{12}$ *inches. Height*, $8\frac{6}{12}$ *inches.*

YOUNG FEMALE seated on the ground, and resting her back against a rock; a bird, in a cage in her lap, while a little sister is playing with it. Sepia, drawn with the brush and washed with the same colour; the flesh slightly tinted. 753

Height, $9\frac{8}{12}$ *inches. Width*, $9\frac{6}{12}$ *inches.*

PICTURESQUE BEAUTIES OF BOSWELL.

Which were etched by Rowlandson.

FRONTISPIECE. "All hail Dalblair! hail to thee Laird of Auchinleck." Sketch for the whole in black chalk, and inscribed in MS. "Boswell, drawn by Paoli and Johnson." Part the 1st, plate 1. *See* the etching, No. 3029. 754

Width, $11\frac{8}{12}$ *inches. Height*, $9\frac{6}{12}$ *inches.*

"WALKING up the High Street, Edinburgh." Sketch in pen for the whole composition. Inscribed, "I smell thee in the dark." Part the 1st, plate 4. *See* the etching, No. 3031. 755

Width, $10\frac{4}{12}$ *inches. Height*, $8\frac{7}{12}$ *inches.*

"CHATTING 'till Two in the Morning." Study for the two principal figures. Black chalk, heightened with white. Part the 1st, plate 6. *See* the etching, No. 3033. 756

Width, $10\frac{4}{12}$ *inches. Height*, $7\frac{6}{12}$ *inches.*

"SCOTTIFYING the PALATE at Leith." Sketch for the three principal figures. In pencil, and outlines with the pen. Part the 1st, plate 10. *See* the etching, No. 3037. 757

Width, $9\frac{6}{12}$ *inches. Height*, $7\frac{6}{12}$ *inches.*

STUDIES of HALF-FIGURES of DR. JOHNSON, comfortably resting in an arm-chair by the side of Boswell, who is similarly seated with his head turned towards his patron, attentively listening to the Doctor, who with his chin heavily settled on his chest is in the act of speaking. Intended for the etched series, but not used. Black chalk. 758

Width, $8\frac{2}{12}$ *inches. Height*, $7\frac{6}{12}$ *inches.*

INTERIOR of a DRAWING ROOM, with three groups of figures arranged in a row; the middle one consists of an old lady seated on a sofa with her daughter, who is hiding her face behind her mother's shoulder; the one on the right an officer with a wooden leg, a sanctified divine in apron with his thumbs together, and a third person; the one on the left, Johnson and Boswell in conversation. Sketch in pencil, with the stockings of the whole party tinted grey, and also the soldier's wooden leg. (A satire on the "Blue Stockings"?) Much larger than the etched series and not used. 759

Width, $18\frac{10}{12}$ *inches. Height*, $7\frac{2}{12}$ *inches. Irregular at top.*

PHILIP JAMES DE LOUTHERBOURG, R.A.

Painter and Etcher.

Born at Strasburg in 1740, worked in Paris and London, died at Hammersmith in 1812.

LANDSCAPE, with the effect of an approaching storm; a herdsman appearing unconcerned, is playing the bagpipes while tending his herd, and accompanied by his dog. Pen, washed with bistre and neutral tint. 760

Width, $8\frac{8}{12}$ *inches. Height*, $6\frac{8}{12}$ *inches.*

DE LOUTHERBOURG—(*continued*).

LANDSCAPE with cattle and sheep drinking at a well, a herdsman and his dog resting near. Drawn with the brush on dark prepared paper of a greenish neutral tint, and heightened with white. 761

Width, $10\frac{3}{12}$ *inches. Height*, $6\frac{7}{12}$ *inches.*

SHEET OF STUDIES. Part of a mast with an unfurled sail, half length of a boatman, and whole length of a woman. Signed P. J. Loutherbourg. Very slightly outlined in pen on card. 762

Height, $4\frac{9}{12}$ *inches. Width*, 3 *inches.*

HENRY TRESHAM, R.A.

Born in Dublin about 1756, died in London in 1814.

INTERIOR of a TEMPLE, with a sacrifice to Jupiter; priests stand about the altar, from which smoke profusely rises; suppliants are assembled. Pen and bistre, washed. 763

Height, $7\frac{7}{12}$ *inches. Width*, $6\frac{4}{12}$ *inches.*

FRANCESCO BARTOLOZZI, R.A.

Designer and Engraver.

Born at Florence in 1728, worked there and in London, died at Lisbon in 1815.

VENUS reclining on a bank which is strewn with elegant drapery. Cupid has flown to her arms. His mother has stolen his bow. He is again introduced in the distance driving two swans, which he guides with reins. In an oval. Highly finished in colours. 764

Width, $7\frac{9}{12}$ *inches. Height*, $5\frac{9}{12}$ *inches.*

JAMES GILLRAY.

Eminent Caricaturist, Etcher and Engraver.

Born about 1757, died in London in 1815.

Six SKETCHES made for the Caricature "Connoisseurs examining a collection of George Morland's," where portraits of Angerstein, Mitchell, Caleb Whitefoord, G. Baker, and Mortimer, are introduced. — (Wright and Evans's Catalogue, No. 551.) With numerous notes, and among them about a dozen suggestions for the title: "An Admirer of Rembrandt;" "Struck with a grand effect," &c.

(1.) First idea for the principal figure, said to be John Julius Angerstein. Slight, sketched in black chalk. 765

Height, $9\frac{4}{12}$ *inches. Width*, $7\frac{7}{12}$ *inches.*

(2.) The same figure. In black chalk and pen. Squared for transferring to the copper. 766

Height, $8\frac{10}{12}$ *inches. Width*, $7\frac{3}{12}$ *inches.*

(3.) The same, the background with pictures introduced. Black chalk and red ink, squared for copying; notes in reference to the title. 767

Height, $8\frac{10}{12}$ *inches. Width*, $7\frac{3}{12}$ *inches.*

(4.) The same. Mr. Angerstein is drawing a curtain from over the picture he is looking at. The notes for title, &c. are still more numerous. Black chalk, squared for copying; corrected with red ink. 768

Height, $8\frac{10}{12}$ *inches. Width*, $7\frac{2}{12}$ *inches.*

(5.) The entire composition. The pictures on the wall merely sketched in. Drawn with the pen in black and red ink, with numerous notes. 769

Height, 19 *inches. Width*, $11\frac{6}{12}$ *inches.*

(6.) The entire composition. The copy ready for transferring to the copper. The pictures against the wall more distinctly made out. Drawn with the pen and washed with Indian ink. Many interesting notes, "Poor Corregio died wretched, and Morland," &c. Squared for copying. 770

Height, 19 *inches. Width*, $12\frac{2}{12}$ *inches.*

The great pains which have been taken in the studies for this caricature are noteworthy, and, in parts, appear quite unnecessary. The repetition of the principal figure is an instance. Probably this was due to the caprice of a patron.

THOMAS HEARNE.

Born at Brinkworth, near Malmesbury in Wiltshire in 1744, died in London, 1817.

NORTH-EAST ASPECT of LLANTHONY PRIORY, Monmouthshire, 1788. Signed, Hearne, 1801. Pen and Indian ink, slightly tinted. 771

Width, $13\frac{5}{12}$ *inches. Height*, $10\frac{4}{12}$ *inches.*

LUDLOW CASTLE, 1788. A group of peasants and two dogs on a pathway on the right of a bank above the river. Signed Hearne. In colours. 772

Width, $10\frac{1}{12}$ *inches. Height*, $7\frac{3}{12}$ *inches.*

PRIORY CHURCH at Haddington. The town on the right beyond the river with figures; near is a slight wooden bridge. In colours. 773

Width, $9\frac{11}{12}$ *inches. Height*, $7\frac{9}{12}$ *inches.*

"CASTLETON, Derbyshire, Peak Hole, belonging to John Bagshaw, Esq." Inscribed, "Study of Butterbur (*Petasites vulgaris, Desf.*), the largest leaf of any English plant," in the foreground. In colours. Signed "T. Hearne" on the right. 774

Width, $14\frac{6}{12}$ *inches. Height*, $10\frac{8}{12}$ *inches.*

JULIUS CÆSAR IBBETSON.

Painter and Etcher.

Born at Masham in Yorkshire in 1759, died there in 1817.

LANDSCAPE. The sale of the pet lamb; two girls hold the animal affectionately; a third kneels to the butcher's man, who stands by his horse near the cottage; the parents receive the price of their children's companion from the butcher, who is in the distance. In colours. 775

Width, $12\frac{8}{12}$ *inches. Height*, $8\frac{7}{12}$ *inches.*

BENJAMIN WEST, P.R.A.

Born at Springfield, North America, in 1738, died in London in 1820.

STUDY for the figure of Leonidas, in the picture belonging to the National Gallery. Signed B. West. Black chalk, stumped and heightened with white on warm toned paper. 776

Height, $16\frac{6}{12}$ *inches. Width*, $10\frac{10}{12}$ *inches.*

HENRY FUSELI, R.A.

Painter and Etcher.

Born at Zurich in 1741, died at Putney Heath in 1825.

STUDY for "Saul and the Witch of Endor." The sorceress has raised the spirit of Samuel, while Saul has fainted in his attendant's arms; slight sketches of two figures behind in pencil. Dated Roma, Sept. 77. Pen and sepia, washed. 777

Width, $14\frac{3}{12}$ *inches. Height*, $9\frac{9}{12}$ *inches.*

RICHARD III. reclining on his couch asleep, with spirits rising by his side in pairs, and passing beyond his feet towards an opening in the centre of the tent. A witch stands at his head and points to the spirits as they pass. Pen and Indian ink, washed. 778

Width, $16\frac{5}{12}$ *inches. Height*, $11\frac{5}{12}$ *inches.*

MARGUERITE and MEPHISTOPHELES. The new moon appears through an archway where men are rapidly passing. Pencil, washed with Indian ink and tinted. On the reverse, other sketches in pen, representing the rising sun, &c. 779

Height, $14\frac{10}{12}$ *inches. Width*, $9\frac{6}{12}$ *inches.*

SKETCH of a Woman, seated, spinning, with one child in her lap, and another reclining by her side. Pen and Indian ink. On the reverse a similar figure, reading. Black chalk, washed with Indian ink. 780

Height, 6 *inches. Width*, $4\frac{8}{12}$ *inches.*

Two FEMALE FIGURES standing on steps, one holds up her veil and has an arm round her companion's neck; both look intently to the right. On the back a study for one of the same figures in pencil, and slightly outlined with the pen. Signed Fuseli, Roma, and dated May, 1787. Pen and Indian ink. 781

Height, $10\frac{7}{12}$ *inches. Width*, $6\frac{8}{12}$ *inches.*

SPIRIT, in the form of a beautiful maiden, rising before an aged pair, who are seated; at their feet their daughter kneels with her back turned towards them. In colours. On the reverse are many studies, including a gentleman bowing to a lady in a corridor, Faust and Mephistopheles, &c. Pencil and colour. 782

Height, $15\frac{11}{12}$ *inches. Width*, $12\frac{7}{12}$ *inches.*

JOHN FLAXMAN, R.A.

Sculptor and Designer.

Born at York in 1755, died in London in 1826.

HECTOR and AJAX, parted by the heralds. Pen in outline. 783

Width, $10\frac{7}{12}$ *inches. Height*, $6\frac{1}{12}$ *inches.*

MAN in grief, standing with his back to the sea, his head buried in his hands; one foot is raised on a large stone. The bodies of two young females are cast on shore. Pen, washed with Indian ink. 784

Width, $12\frac{8}{12}$ *inches. Height*, $4\frac{3}{12}$ *inches.*

THOMAS ROWLANDSON.

Designer of Humorous Subjects and Etcher.

Born in London in 1756, and died there in 1827.

LANDSCAPE. A roadside inn, where three officers have stopped for refreshment; one is seated by his mistress and gives alms to a beggar woman; another, likewise seated, is absorbed by the bottle and wine; the third is standing at the door and using his eye-glass. Signed T. Rowlandson, 1784. In colours. 785

Width, $11\frac{1}{12}$ *inches. Height*, $8\frac{7}{12}$ *inches.*

VIEW on the Thames off Deptford, with a large number of vessels near the dockyard. Men who have been bathing scramble into a boat on the left, very near the holiday parties which are passing to and fro. In colours. 786

Width, $16\frac{9}{12}$ *inches. Height*, $10\frac{9}{12}$ *inches.*

HAMPTON BRIDGE, on the left; boats on the river, two of which are pleasure ones; a stout old fellow is on the left, with his wife on his arm, and a long pipe in his mouth. In colours. 787

Width, $16\frac{5}{12}$ *inches. Height*, $10\frac{7}{12}$ *inches.*

HAMPTON COURT PALACE. View of the open space in front, with a carriage and four horses, and its military escort leaving the gate; a carter with horses on the left, and, on the right, four idle fellows amusing themselves by teaching a dog to "beg." Signed Rowlandson, and dated, 1820. In colours. 788

Width, $16\frac{8}{12}$ *inches. Height*, $10\frac{1}{12}$ *inches.*

LANDSCAPE. Timber waggon drawn by eight horses crossing a bridge, which spans a rapid stream struggling between high rocks; cottages are on the left, one by the roadside, and another on the hill. In colours. 789

Width, $16\frac{1}{12}$ *inches. Height*, $10\frac{1}{12}$ *inches.*

PORTSMOUTH HARBOUR. Lord Howe's Victory, the French prizes brought into the harbour. The people assembled on the ramparts cheering, a group in front scrambling to get possession of the top of a wall. Signed Rowlandson. In colours. 790

Width, $13\frac{3}{12}$ *inches. Height*, $8\frac{1}{12}$ *inches.*

ROWLANDSON—(*continued*).

PORTSMOUTH HARBOUR. A repetition of the last, with numerous additional figures introduced, and more highly finished than the other. Signed Rowlandson, and dated, 1780. In colours. 791

Width, $17\frac{8}{12}$ *inches*. *Height*, $11\frac{1}{12}$ *inches*.

EXTERIOR OF STRAWBERRY HILL. A gouty old gentleman, his wife and dog promenade near the walls; another old fellow, either enraptured by a glance of the building or making love to two servant girls who look over the wall. A donkey braying across the fence to the left. In colours. 792

Width, $14\frac{8}{12}$ *inches*. *Height*, $9\frac{3}{12}$ *inches*.

LANDSCAPE, with a large flock of sheep browsing on downs, and guarded by a young shepherd, whose wife is working at his side; a dog is looking up at him. In colours. 793

Width, 9 *inches*. *Height*, $5\frac{9}{12}$ *inches*.

BRIDGE at KNARESBOROUGH, Yorkshire. "The World's End" Inn on the left, and the landlord directing persons in a cart who have probably stopped for refreshments. Signed Rowlandson, and dated, 1807. In colours. 794

Width, $13\frac{3}{12}$ *inches*. *Height*, $9\frac{2}{12}$ *inches*.

"SIR HENRY MORSHEAD felling his timber to settle his play debts." Three men chop and fell trees, a fourth takes instructions from a soldier on guard; a parson stands near. Signed Rowlandson, and dated 1816. In colours. 795

Width, 9 *inches*. *Height*, $5\frac{9}{12}$ *inches*.

ST. AUSTELL, Cornwall. View, looking up the principal street, the church in the distance, groups of persons in the foreground are scrutinized by a hairdresser who stands at his door. In colours. 796

Width, $9\frac{2}{12}$ *inches*. *Height*, $5\frac{8}{12}$ *inches*.

KEW PALACE. Seen across the river; a boatman steadying his boat for three stout persons to enter it, two ladies already apparently occupy all the spare room; other pleasure boats are on the water, some with sails. In colours. 797

Width, $16\frac{9}{12}$ *inches*. *Height*, $11\frac{2}{12}$ *inches*.

LANDSCAPE. An approach to a village across a bridge, a woman carrying a bundle; a horseman and other figures are in the foreground. In colours. 798

Width, $15\frac{2}{12}$ *inches*. *Height*, $11\frac{10}{12}$ *inches*.

MUSEUM of ANCIENT PAINTINGS in the Palace of Portici, Naples. Three gallants, including two military officers, attend a young lady; her father is behind accompanied by the custodian. In colours. 799

Width, $8\frac{1}{12}$ *inches*. *Height*, $5\frac{1}{12}$ *inches*.

GLASTONBURY, Somersetshire. View, up the principal street, with a church in the distance; a carriage, with post horses at full gallop, frightening a woman riding on a donkey near; women gossiping while getting water at the conduit. In colours. 800

Width, $9\frac{2}{12}$ *inches. Height*, $5\frac{9}{12}$ *inches.*

The subject etched by the artist as plate 24 of "Rowlandson's World in Miniature," No. 2, 1816.

"BETTING POST." View on a race course. A crowd of ruffians on horseback surround a man who is about to read a list of the names of the favourite horses, but is interrupted by the impatience of his companions, whom he endeavours to prevent riding over him; a gouty old fellow, also on horseback, carries his crutches with him. In colours. 801

Width, 8 *inches. Height*, $5\frac{3}{12}$ *inches.*

ILLUSTRATIONS TO "THE TOUR OF DR. SYNTAX IN SEARCH OF THE PICTURESQUE."

All in colours.

DR. SYNTAX pursued by a bull. 802

"Syntax, still trembling with affright,
Clung to the tree with all his might."—Vol. i. p. 40.

Width, $7\frac{8}{12}$ *inches. Height*, $4\frac{9}{12}$ *inches.*

DR. SYNTAX drawing from Nature. 803

"The Doctor now, with genius big,
First drew a cow, and next a pig."—Vol. i. p. 121.

Width, $7\frac{1}{12}$ *inches. Height*, 4 *inches.*

DR. SYNTAX at a card party. 804

"The comely pair by whom he sat,
A lady cheerful in her chat."—Vol. iii. p. 163.

The remainder of the series appear to have been designed for the work, but not etched nor used as suggestions to Mr. Combe, excepting those noted. It may not be generally known at the present time that the tours were written to elucidate the designs, which the following introduction fully explains. "This second tour is, like the former one, a work of suggestions from the plates by Mr. Rowlandson, though not with such entire reserve as the first. Some few of the subjects may have been influenced by hints from me; and I am willing to suppose that such are the least amusing of them."—Introduction to the second volume, 1820.

Width, $8\frac{3}{12}$ *inches. Height*, $4\frac{10}{12}$ *inches.*

DR. SYNTAX unable to pull up at the Land's End—is fearful of being carried to the World's End. View on the coast during a storm, with the vivid flashes of lightning frightening the people, and the heavy waves dashing on the shore. 805

Width, $10\frac{9}{12}$ *inches. Height*, $7\frac{8}{12}$ *inches.*

DR. SYNTAX taking wine with a lady in a drawing room, while the daughter of his hostess and her lover exchange caresses on a rustic seat under the verandah. 806

Width, $8\frac{5}{12}$ *inches. Height*, $10\frac{4}{12}$ *inches.*

ROWLANDSON—(*continued*).

DR. SYNTAX thrown off his horse while hunting. 807

"Your sport, my lord, I cannot take,
For I must go and hunt a lake."—Vol. i. p. 108.

Mr. Combe no doubt thought it as well, although availing himself of the hint that hunting was not suited to the Doctor's taste, to mention the fact of the Doctor being asked to join the sport, and his declining the invitation as he was about to make some drawings on the lake.

Width, $7\frac{1}{12}$ *inches. Height*, $8\frac{11}{12}$ *inches.*

DR. SYNTAX leading a lady to the entrance of a grand mansion: most probably giving the idea of the Doctor escorting Lady Bounty from the garden to her mansion on their first interview. 808

"For while he sojourns he will be
The object of all courtesy."—Vol. ii. p. 217.

Width, $9\frac{4}{12}$ *inches. Height*, $5\frac{8}{12}$ *inches.*

DR. SYNTAX gazing at some ruins; a man and boy in attendance. One plate was probably thought sufficient to illustrate "Sketching the Ruins, and tumbling in the Water," through his seat giving way, the latter one being used. 809

"But now, alas! no more remains
Than will reward the painters' pains."—Vol. i. p. 71.

Width, 8 *inches. Height*, $4\frac{10}{12}$ *inches.*

DR. SYNTAX in the Jail; a young fellow and three dogs on the left. 810

Width, $7\frac{5}{12}$ *inches. Height*, $4\frac{8}{12}$ *inches.*

BOARDING A MAN-OF-WAR. A boat load of people awaiting their turn to ascend a rope ladder, on which a gentleman of the party is fixed in rather an uncomfortable position. 811

Width, $8\frac{5}{12}$ *inches. Height*, $5\frac{1}{12}$ *inches.*

DR. SYNTAX frightened by the appearance of a large fish having a form resembling that of a whale; his companion and some fishwives are also greatly alarmed, and a few of them lie sprawling on the ground. 812

Width, $8\frac{2}{12}$ *inches. Height*, $4\frac{8}{12}$ *inches.*

DR. SYNTAX drawing the waterfall at Ambleside, while his man Patrick is eating voraciously. 813

"Bold sketches from the very scene,
Where, with his neighbours, he had been."—Vol. ii. p. 64.

Width, $8\frac{2}{12}$ *inches. Height*, $5\frac{4}{12}$ *inches.*

A LADY repulsing with the poker her guests, consisting of eight gentlemen, among whom is the doctor; her dog by her side appears to be equally pugnacious. 814

Width, $8\frac{2}{12}$ *inches. Height*, $5\frac{4}{12}$ *inches.*

DR. SYNTAX riding and chatting with a lady, under an avenue of trees; a footman behind them. 815

Width, $8\frac{11}{12}$ *inches. Height*, $5\frac{5}{12}$ *inches.*

DR. SYNTAX playing at cards with a young lady; an old wooden-legged officer seated near, apparently not in the best of tempers; three other young ladies seated on the sofa take much interest in the game. 816

Width, $8\frac{1}{12}$ *inches. Height*, $5\frac{1}{12}$ *inches.*

DR. SYNTAX gently opens the door of a garret, and is horrified to find a woman of the pavé reclining back in her chair dead; a dog is seen on the left playing with her wig. 817

Width, $8\frac{2}{12}$ *inches. Height*, $4\frac{3}{12}$ *inches.*

DR. SYNTAX skating and saluting three ladies who stand on the bank of the frozen river. 818

Width, $8\frac{11}{12}$ *inches. Height*, $5\frac{3}{12}$ *inches.*

SIR THOMAS LAWRENCE, P.R.A.

Born at Bristol in 1769, died in London in 1830.

ACADEMY STUDIES from the nude torso of a man and of a knee. Highly finished in black chalk on brown paper, heightened with white, and slightly washed with Indian ink. 819

Height, $9\frac{11}{12}$ *inches. Width*, $6\frac{10}{12}$ *inches.*

Collection—Sir Thomas Lawrence.

ACADEMY STUDIES of the legs of a man. Highly finished with black chalk, heightened with white, and slightly washed with Indian ink, on dark brown paper. 820

Height, $10\frac{5}{12}$ *inches. Width*, $6\frac{10}{12}$ *inches.*

Collection—Sir Thomas Lawrence.

JAMES NORTHCOTE, R.A.

Painter and Author.

Born at Plymouth in 1746, died in London in 1831.

GROUP of a gentleman, his wife, and four children; the lady seated, the husband stands by her side, before whom likewise the elder daughter stands nursing the infant; two boys on the right are studying. The usual pillar, curtain and landscape supply background. Signed J. Northcote. A rough sketch in oil colour. 821

Height, $13\frac{9}{12}$ *inches. Width*, $11\frac{11}{12}$ *inches.*

SAMUEL DE WILDE.

Born in 1747, died in 1832.

PORTRAIT of Mrs. Davenport, as *Dame Ashfield*—

"What will Mrs. Grundy say?"

Three-quarter length. Signed and dated, 1802. Black chalk and highly finished in colours.

No. 34 of the "Paintings and Miniatures."

Height, $9\frac{3}{12}$ *inches. Width*, $7\frac{9}{12}$ *inches.*

De Wilde (*continued*).

Portrait of Mr. Parsons in the "Village Lawyer." Three-quarter length. Signed and dated, 1802. Black chalk and highly finished in colours.

No. 33 of the "Paintings and Miniatures."

Height, $9\frac{3}{12}$ *inches. Width*, 7 *inches.*

Portrait of Mrs. Abington, as *Charlotte*, in the "Hypocrite."

"*Char.*—Their only difference is, that wherever here you read the Doctor's name, there you'll find my brother's."—Act V. scene 8.

A small whole length. Frontispiece to the play. Pen and Indian ink, washed. 822

Height, $4\frac{9}{12}$ *inches. Width*, $3\frac{2}{12}$ *inches.*

Miss De Camp, afterwards Mrs. Charles Kemble. Half length. Holding a veil over her head with both hands. Black and red chalk, the face tinted. 823

Height, $13\frac{2}{12}$ *inches. Width*, 8 *inches.*

Portrait of John Bannister. He is seated on a bank, and smoking a very long pipe; his legs are crossed in an easy attitude, and his left hand rests on his thigh. Signed "D. W., October 26 1794." In black and red chalk. 824

Height, $13\frac{3}{12}$ *inches. Width*, $9\frac{5}{12}$ *inches.*

THOMAS STOTHARD, R.A.

Painter and Etcher.

Born in London in 1755, and died there in 1834.

Study for the figure of Adam, naked, seated, and holding an apple in his left hand. Designed for the frontispiece to Clarke's Josephus, engraved by Cook in 1826. Pencil, outlined partially with a pen. 825

Height, $2\frac{6}{12}$ *inches. Width*, $1\frac{9}{12}$ *inches.*

Study of Heads, one probably for a Magdalen, who rests her chin on her right hand; on the left, an old man with long hair hanging over his forehead. Pen and pencil. 826

Width, $5\frac{4}{12}$ *inches. Height*, $3\frac{5}{12}$ *inches.*

A tall thin Man standing and praying with his face raised to heaven; he is very slightly draped, and only from the breast. Pencil, and slightly outlined with a pen. 827

Height, $3\frac{9}{12}$ *inches. Width*, 2 *inches.*

Hector and Andromache. She rests her right arm on his shoulder, while with outstretched arms he is about to take Astyanax from his nurse. Pen and ink sketch. 828

Width, $5\frac{2}{12}$ *inches. Height*, $4\frac{1}{12}$ *inches.*

Sheet of Studies for a subject of which the last is a more finished sketch. Hector and Andromache, as he is about to take Astyanax from his nurse, &c. On the back of a summons to a meeting of the Royal Academy, signed by John Richards, R.A., Secretary, and dated "12 Dec. 1804." In pencil, some of the figures outlined with the pen. 829

Width, $10\frac{6}{12}$ *inches. Height*, $5\frac{10}{12}$ *inches.*

ACHILLES dragging the body of HECTOR round the walls of Troy. The victorious hero bestrides that portion of the body of the vanquished hero which remains in the chariot, and is looking defiantly at the walls of Troy, where mourners are assembled. Engraved by Isaac Taylor in 1805 for F. J. Du Roveray. Pen, slightly tinted with grey, and warm neutral tint. 830

Height, $7\frac{10}{12}$ *inches. Width*, $5\frac{3}{12}$ *inches.*

STUDY of a nude warrior dragging another by the hair of his head, without regarding four persons who kneel and supplicate for mercy; other figures are in the distance. Pencil, partially outlined with pen, and washed with Indian ink. On the reverse, other studies for the same subject, &c. 831

Width, $7\frac{7}{12}$ *inches. Height*, $5\frac{9}{12}$ *inches.*

STUDY for "A Mythological Battle," a picture in the Vernon Gallery, which was engraved by G. C. Finden. Sketch for the Knight on the Black Horse. Very little more of the animal is shown than his head, the warrior raises himself on the horse, and poises a spear. Very slightly executed in pen. 832

Width, $2\frac{3}{12}$ *inches. Height*, $4\frac{10}{12}$ *inches.*

DESIGN for the frontispiece to the fifth volume of Hervey's Naval History. One of the groups of a sea nymph embraced by a Triton, who holds a piece of drapery over their heads as a sail to assist their progress. Pen. 833

Width, $3\frac{6}{12}$ *inches. Height*, $2\frac{5}{12}$ *inches.*

STUDY for "The ENCHANTED STREAM." Maidens bathing. The two principal figures are on each side of the bank; the one on the right with her feet in the water, and the other on the opposite bank with drapery over her knees. The subject was engraved by Charles Heath in 1827. Designed for Roscommon's Ode upon Solitude—

> "Hail, sacred Solitude! from the calm sea
> I view," &c.

First idea differing from the print, and the subject reversed. A study for Europa at the bottom. Slightly executed in pencil. 834

Height, $8\frac{7}{12}$ *inches. Width*, $7\frac{1}{12}$ *inches.*

JUVENILE BACCHANALS, probably a design for plate, with groups representing the drunkenness of Silenus, who is borne between two companions, and, on the reverse, two groups of revellers. Pencil, outlined with the pen. 835

Width, $11\frac{4}{12}$ *inches. Height*, $5\frac{5}{12}$ *inches.*

NAKED WARRIOR standing with his sword raised and a small piece of drapery floating behind his head, his face turned to the right and shown in profile. Sketch with the pen, washed with Indian ink, and neutral tint. 836

Height, $4\frac{9}{12}$ *inches. Width*, $1\frac{8}{12}$ *inches.*

STOTHARD—(*continued*).

Slight SKETCHES of horses and horsemen, the latter raising their sword arms. Pencil on warm toned paper, nearly imperceptible. 837

Height, $10\frac{1}{16}$ *inches. Width*, $5\frac{2}{16}$ *inches.*

SKETCH of ARMED FIGURES. Two warriors advance cautiously, apparently waiting an attack, the nearer inclines his head to his companion. Pen and washed with Indian ink. 838

Height, $6\frac{5}{16}$ *inches. Width*, $4\frac{10}{16}$ *inches.*

Another STUDY for a battle piece, with a naked warrior above, who takes a very long stride while attempting to strike an enemy. 839

Height, $8\frac{6}{16}$ *inches. Width*, $6\frac{5}{16}$ *inches.*

STUDIES for "BOTHWELL meeting MARY, QUEEN of SCOTS, seizes and conducts her a prisoner to Dunbar," engraved by R. H. Cromek, 1798; and another study. In pencil, and partly outlined with the pen. 840

Width, 7 *inches. Height*, $3\frac{10}{16}$ *inches.*

COMBAT. A royal personage leaning back the better to strike an adversary who holds his horse by the head; other figures are near. In pencil, slightly outlined with the pen, on warmly toned paper, and washed with Indian ink. 841

Height, 9 *inches. Width*, $8\frac{8}{16}$ *inches.*

SKETCH—"British Peerage, 1794." Two studies for a figure carrying a crown and sceptre; in the first, the figures are merely indicated by the forms of their heads; in the second, the figures are portrayed by a few lines. Slightly executed in pen. 842

Height, $5\frac{7}{16}$ *inches. Width*, $4\frac{3}{16}$ *inches.*

STUDY for part of a procession. First idea for the principal figures in "The Triumphal entry of Richard I. into London;" the subject was engraved by Hall in 1791. Two figures of horsemen, who ride towards the left, and converse. Very slightly executed in pencil. 843

Height, $4\frac{1}{16}$ *inches. Width*, $3\frac{4}{16}$ *inches.*

SKETCH of a HORSEMAN, who walks his steed towards the right, and raises his left arm in the air; an attending gentleman walks, hat in hand, by his side. Very slightly executed in pen and ink, washed with bistre. 844

Height, $3\frac{9}{16}$ *inches. Width*, $4\frac{4}{16}$ *inches.*

Three STUDIES. The first, the triumphal entry of a lady into a city—warriors on foot surround her horse; the other two represent her figure alone seated on her horse. Slightly executed in pen. 845

Width, $7\frac{1}{16}$ *inches. Height*, $4\frac{7}{16}$ *inches.*

Small Sheet of STUDIES; above, two nobles on horseback meeting, accompanied by a suite of warriors, and, below, a youth greeting a maiden, around whose waist he places an arm, her companions stand about them. Slightly executed in pen. 846

Height, $6\frac{6}{12}$ *inches. Width*, $4\frac{9}{12}$ *inches.*

First idea for the "DEATH of CAPTAIN FAULKNOR," who is leading a boarding party; one man above raises his arm as if about to strike a blow with a sword. Engraved by Bromley in 1801. In pencil, on paper very slightly tinted with grey. 847

Height, $8\frac{5}{8}$ *inches. Width*, $7\frac{1}{4}$ *inches.*

DESIGN for MONUMENT, inscribed "BAYONNE." A simple urn on a pedestal supported by two English soldiers, one of whom is kneeling and apparently reading the inscription; the other holds one hand to his face in grief. Squared for enlarging or engraving. Drawn with pen and bistre, washed with Indian ink. 848

Height, $6\frac{6}{12}$ *inches. Width*, $4\frac{4}{12}$ *inches.*

DESIGN for MONUMENT, inscribed "WATERLOO." A very plain pillar ornamented with two wreaths entwined about, beneath which is the word Waterloo; Britannia seated on the left points to the inscription while encouraging a youth who stands on the right dressed in Roman costume and drawing his sword. Squared for enlarging or engraving. Outlined with pen and bistre, and washed with Indian ink. 849

Height, $6\frac{6}{12}$ *inches. Width*, $4\frac{3}{12}$ *inches.*

DESIGN for a WATERLOO MEDAL. Wellington and Blucher embracing on the field, a French standard bearer at their feet; Victory holds a crown above their heads, and soldiers support flags behind. Drawn with the pen and washed with bistre. 850

A circle, 6 *inches in diameter.*

Another DESIGN for the same, with some variations, Victory being represented with wings and the heads of the commanders being raised with more dignity. Drawn with the pen and washed with bistre. 851

A circle, 6 *inches in diameter.*

"TO GREAT MEN," &c. Two designs for a medal. The first shows a bust on a pedestal, supported by two seated figures; the second a standing figure, with a spear and shield, also with seated supporters. Beneath, studies for a sleeping child. Pen and ink. 852

Width, $8\frac{8}{12}$ *inches. Height*, $7\frac{1}{12}$ *inches.*

STUDIES on the back of a Note, dated "Ludgate Hill, 25 Sep. "'09," from Rundell, Bridge, and Rundell giving Mr. Stothard the dimensions of "The Transparency, 16 feet wide, $10\frac{1}{2}$ feet

STOTHARD—(*continued*).

" high," evidently for " The Jubilee." One of the sketches is for a subject where three alarmed females approach a fourth, who appears to be fainting; the other consists of a row of women's heads who appear excited by some object of curiosity. 853

Height, $7\frac{3}{12}$ *inches. Width*, $6\frac{4}{12}$ *inches.*

SKETCH. Prow of a Ship, in flames, and with thick smoke hiding everything on deck; on the reverse, a very small sketch of an estate with houses and land, &c. Very slightly executed in Indian ink.* 854

Width, $6\frac{3}{12}$ *inches. Height*, $3\frac{8}{12}$ *inches.*

FIRST SKETCH for the " Procession of the Flitch of Bacon." Studies for part of the composition,—the principal figures of the leading group, the musicians, the horseman carrying the flitch, and the happy pair riding together—without all the figures behind. The whole only roughly indicated. Pen and pencil, washed in parts with bistre and Indian ink. 855

Width, $16\frac{1}{12}$ *inches. Height*, $7\frac{4}{12}$, $6\frac{3}{12}$ *inches. Of an irregular form.*

An ILLUSTRATION to the DECAMERON, canto i. Philomena crowning Pampinea Queen for the day in the court of the palace and in the midst of their companions. Slightly drawn with the pen and tinted; reversed in the engraving, which is by Augustus Fox, 1825. 856

Height, $10\frac{5}{12}$ *inches. Width*, $7\frac{10}{12}$ *inches.*

DESIGNS for the FRONTISPIECE to " THE BRITISH POETS." Group at the top with Erato, Thalia, and Melpomene, figures placed around Calliope. Likewise a procession passing from the right to the bottom. "The British Poets from Chaucer to Cowper and Beattie " inscribed in the centre. Pen. 857

Height, $5\frac{10}{12}$ *inches. Width*, 5 *inches.*

SHEET of STUDIES. One, Falstaff seated; two others, a person standing with a wand, uncovered people approaching; and a man whose face is in profile, clasping his hands. Very slightly executed in pencil. 858

Height, $8\frac{1}{12}$ *inches. Width*, 7 *inches.*

SKETCH from " Much Ado about Nothing." Act iv., scene 1.

" BEATRICE: Why, how now cousin? wherefore sink you down?"

Hero swooning, surrounded by Leonato, Benedick, and Beatrice, and the Friar, while Don Pedro leads his companions, Don John and Claudio, away. Pen, on paper, washed with a slight grey tint. Very slightly executed. 859

Width, $10\frac{4}{12}$ *inches. Height*, $7\frac{1}{12}$ *inches. Form irregular.*

---

* This design was used by Robert Smirke, R.A., as an illustration to the Imperial History of England, by Theophilus Camden, 1811, vol. ii., p. 412, and entitled " The Heroism of Captain Farmer."

STUDIES for the subject of "Satan, Sin, and Death;" the last mentioned is about to strike, with his dart, Sin, who is represented in the person of a beautiful woman; there are likewise two other studies of a female head with flowing hair for the same lady. On the reverse, some unimportant sketches. Very slightly executed in pen. 860

Height, $9\frac{2}{12}$ *inches. Width*, 9 *inches.*

PEN SKETCH. Two studies from "The Antiquary, p. 41," and other groups of figures. On the reverse, the text of the passage illustrated copied by the artist. Pen, partially washed with Indian ink. 861

Height, $8\frac{11}{12}$ *inches. Width*, 7 *inches.*

VALE of ROSLIN, near Edinburgh. Slight study from nature. A pool shaded with trees and shrubs, and protected by a high bank of granite. Introduced in the Vignette to Rokeby as the bank under the castle, which was engraved by John Pye in 1813. In colours. 862

Height, $9\frac{9}{12}$ *inches. Width*, $7\frac{7}{12}$ *inches.*

SCENE from "THE LADY OF THE LAKE." Fitz-James raising Ellen from the ground; the courtiers and ladies stand around on each side. Pen slightly washed in colours. 863

Width, $10\frac{5}{12}$ *inches. Height*, $7\frac{4}{12}$ *inches.*

STUDY for a whole GROUP of FIGURES in "The Procession;" two rows of nuns and a monk veiling a novice. Very slightly executed in pen. 864

Height, $5\frac{8}{12}$ *inches. Width*, 4 *inches.*

SHEET of SLIGHT SKETCHES. A man looking through a telescope, another embracing a female; others kneeling. Studies for the head-piece for the Pocket Atlas, April 1830—"Among the stars that soar." On an envelope addressed to Mr. Stothard, with a note on the reverse, and many little sketches. 865

Width, $11\frac{9}{12}$ *inches. Height*, $7\frac{3}{12}$ *inches. Of an irregular form.*

SKETCH of a LITTLE FELLOW terrified by the hostile approach of a turkey. Study for the subject of the "Dwarf and the Peacock," which was engraved by Shenton in 1826. Sketched on the back of a piece of a circular summoning members of the Royal Academy to meet. Slight, in pen. 866

Width, $3\frac{10}{12}$ *inches. Height*, $2\frac{5}{12}$ *inches.*

"The YOUNG ROBBER," from the Tales of a Traveller, vol. II., page 208; the subject was engraved by J. C. Edwards in 1824. A maiden reclining on a bank asleep, while a young bandit with a poniard is kneeling over her in the attitude of listening. In colours. 867

Height, 8 *inches. Width*, $6\frac{5}{12}$ *inches.*

STOTHARD—(*continued*).

POCKET BOOK ILLUSTRATION. A man seated under an arch, resting both arms on his stick, and gazing intently on the moon emerging from clouds; a castle at his feet. Probably designed for the Atlas Pocket Book. Pen, washed with Indian ink and neutral tint. 868

Width, $1\frac{1}{12}$ *inches. Height*, 1 *inch.*

SHEET of STUDIES for a MARRIAGE CEREMONY, a group having a lady seated in the centre, and a man in Hessian boots with the badge of an order of knighthood on his breast. Pen. 869

Width, $8\frac{5}{12}$ *inches. Height*, $7\frac{2}{12}$ *inches.*

Two STUDIES of a kneeling bride or young lady about to be confirmed. Very slightly executed in pen. 870

Width, $4\frac{1}{12}$ *inches. Height*, $3\frac{5}{12}$ *inches.*

SKETCH of WOMAN and CHILD. The infant sleeps in the lap of the former while she cautiously raises the covering from its face to gaze with a young mother's love. Slightly executed in pen. 871

Height, $6\frac{2}{12}$ *inches. Width*, $3\frac{8}{12}$ *inches. Of an irregular form.*

STUDY for a circle of young FEMALES dancing, and other studies. Slightly executed in pencil, some of the figures outlined with the pen. 872

Width, $7\frac{4}{12}$ *inches. Height*, $3\frac{6}{12}$ *inches.*

Sheet of STUDIES of FEMALE FIGURES floating in the air. Designed as a frontispiece to Armstrong on Health, 1803, which was engraved by Neagle. In pencil, one of the figures is outlined with a pen. On the reverse, studies of a young female nursing a child, and other sketches. In pencil. 873

Width, $9\frac{5}{12}$ *inches. Height*, $8\frac{9}{12}$ *inches.*

NUDE FIGURE of a YOUNG WOMAN, who holds a piece of drapery over her shoulder, the lower portion of which falls behind her; the face is in profile and turned to the left. Pen and Indian ink. 874

Height, $3\frac{1}{12}$ *inches. Width*, $1\frac{4}{12}$ *inches.*

STUDY for a FEMALE FIGURE with elbows slightly raised, her face turned to the right and smiling. Other slight sketches on the reverse. Slightly executed in pen. 875

Width, $7\frac{1}{12}$ *inches. Height*, $5\frac{3}{12}$ *inches. Of an irregular form.*

MAIDEN STANDING, with both hands placed at her waist, in an attitude which leads one to suppose at first sight that she is carrying a basket; her hair falls down her back. Study for a vestal. Slightly executed in pen and ink. 876

Height, 6 *inches. Width*, $2\frac{6}{12}$ *inches.*

SKETCH of FIGURES. A lady seated, receiving a present from two men, who kneel on the left. Four of her suite stand behind, and appear distressed. Dated, July 23, 1778. Pen and bistre, washed. 877

Width, $3\frac{6}{12}$ *inches. Height*, $2\frac{6}{12}$ *inches.*

STUDIES for the CROUCHING FIGURE of a Girl who kneels in an attitude which expresses fear and curiosity. Very slightly executed in pencil, partly outlined with a pen. On the reverse, sketches for the figure of an angel, who appears to be floating in the air. 878

Height, $10\frac{9}{12}$ *inches. Width*, $6\frac{3}{12}$ *inches.*

SMALL DRAPED FIGURE of a YOUNG WOMAN in profile and turned to the right. She is gazing very attentively at something in her right hand. Pen and Indian ink. 879

Height, $3\frac{1}{12}$ *inches. Width*, $1\frac{5}{12}$ *inches.*

TWO HALF-FIGURES EMBRACING. They appear to be females alarmed at an approaching danger, and wear their night clothes. Pen and Indian ink, tinted. 880

Width, $3\frac{2}{12}$ *inches. Height*, $2\frac{2}{12}$ *inches.*

STUDY for a composition of a female enthroned, with an attendant kneeling on each side and several others behind; one, probably Cupid, and before the principal figure is a group of females in loose flowing robes, one of whom is reading from a book. On the reverse, a design for the policies of a Fire Insurance Company; two subjects under arches and representing conflagrations; in the centre is a female figure wearing a helmet, armed with a spear, and resting her hand on a shield, which is emblazoned with a phœnix. Drawn with a pen, and washed with Indian ink. 881

Width, $12\frac{4}{12}$ *inches. Height*, $8\frac{6}{12}$ *inches.*

STUDY for a CANDELABRUM. Three graceful female figures, with hands joined and dancing around a column for holding six candles; the pedestal supported by young satyrs playing on musical instruments; the whole surmounted by a bunch of lilies. Pen and sepia, washed. 882

Width, $22\frac{1}{12}$ *inches. Height*, $14\frac{6}{12}$ *inches.*

THREE STUDIES in a row for the same figure, that of a sturdy old man resting his right hand on a stick, his left hand is, in two instances, placed behind his back, and, in the third, it is placed in his waist-band. On the reverse, three studies of a girl. Very slightly executed in pencil, and unimportant. 883

Width, $6\frac{3}{12}$ *inches. Height*, $3\frac{8}{12}$ *inches.*

YOUNG MAN supporting the form of an unconscious YOUNG FEMALE, whom he has rescued from drowning. A lady in alarm is flying to the spot, and a dog is at the maiden's feet. A sketch in oil. 884

Height, $7\frac{3}{12}$ *inches. Width*, $5\frac{9}{12}$ *inches.*

STOTHARD—(*continued*).

STUDY for a COMPOSITION of many persons, principally women, assembled round a man who reclines on the ground, and is apparently wounded, an adze lying at his feet. Various studies of heads are below. On the envelope of a letter addressed to "Mr. Stothard, Newman Street, Oxford Street." 885

Height, $7\frac{3}{16}$ *inches. Width*, $6\frac{7}{16}$ *inches.*

SHEET of STUDIES, the principal being a female figure in profile, turned to the left, in pen and inverted. Another slight sketch, in bistre, of a youth and a maiden walking on tiptoe, and turning their heads to the right. Slight, in pen. 886

Width, $8\frac{7}{16}$ *inches. Height*, $6\frac{8}{16}$ *inches.*

Various FIGURES standing, in the corner a very small design for an apple-gathering. Slightly sketched with a pen. On the reverse, two designs for ornamental head-pieces to the "Atlas Pocket Book." 887

Width, $7\frac{7}{16}$ *inches. Height*, $2\frac{9}{16}$ *inches.*

SHEET of STUDIES. Two show a boy and girl in an arbour, with a second sketch of the boy between them; other studies for the same composition are under the artist's name. On the back of a Royal Academy circular, calling a meeting on 18th July 1804. Pen. 888

Height, $7\frac{8}{16}$ *inches. Width*, 7 *inches.*

SKETCHES of FIGURES. Two studies for the same composition, one above the other; in the upper four men are standing about a seated gentleman, and in the lower there are four figures. Slightly executed in pen. 889

Height, $3\frac{4}{16}$ *inches. Width*, $2\frac{6}{16}$ *inches.*

Vague STUDY of a MAN, full length, and in profile turned to the left. Other figures are near, but almost imperceptible. Slight, in pencil. 890

Height, $10\frac{8}{16}$ *inches. Width*, $6\frac{5}{16}$ *inches.*

SHEET of STUDIES for a HORSEMAN, who poises his body, raises his right arm, and strikes a blow; above are sketches for the horse's head. On the reverse, two others, for the same figure, and other studies. Slight pencil sketches, the paper washed with grey. 891

Width, $10\frac{7}{16}$ *inches. Height*, $8\frac{9}{16}$ *inches.*

TWO STUDIES for the recumbent figure of a man: one of these is washed with Indian ink; the other, slightly executed in pencil. 892

Height, $3\frac{3}{16}$ *inches. Width*, $3\frac{2}{16}$ *inches.*

TWO STUDIES of a half-length figure of a man, whose face is turned to the left. Very slightly executed in pen. 893

Height, 3 *inches. Width*, 2 *inches.*

SKETCH of an OLD MAN, seated, and other figures slightly indicated above. Very slightly executed in pencil. 894

Height, $4\frac{9}{12}$ *inches. Width,* $3\frac{9}{12}$ *inches.*

STUDY of the upper portion of a man, who holds a staff in his right hand while reclining. Pen, very slightly executed. 895

Width, $4\frac{10}{12}$ *inches. Height,* $2\frac{11}{12}$ *inches.*

Two more STUDIES for the same figure. Pen, very slightly executed. 896

Width, $2\frac{11}{12}$ *inches. Height,* $2\frac{6}{12}$ *inches; and* $4\frac{3}{12}$ *by* $1\frac{11}{12}$.

GROUPS of seated FIGURES. The principal is a fire-side scene, where a man has just ceased reading to attend to an observation made by his wife who is seated at the table, opposite a third person. A slight sketch of two seated females on the right. The drawing is on the back of a note from an editor asking the artist if he objects to sketches being made from his works at an exhibition. Slightly executed in pen. 897

Width, $7\frac{4}{12}$ *inches. Height,* $4\frac{3}{12}$ *inches and* $3\frac{4}{12}$. *Form irregular.*

A FUNERAL. "Burying the Dead." The gravedigger on the right, dropping earth into the grave; the clergyman returning to the chapel, while the widow and her sad relatives are weeping on the left. Indian ink. Engraved with some alterations by F. Bartolozzi in 1792; but in the print the clergyman is reading the service, and the gravedigger is behind him. 898

Height, $10\frac{6}{12}$ *inches. Width,* $8\frac{6}{12}$ *inches.*

HARVEST SCENE. Three labourers working among corn, one on the right with a sheaf in each arm, and another on the left stooping to raise the ears to make up an armfull. A man is ploughing in the distance on the side of a steep hill. Dated, "August 10, 1803." In colours. 899

Width, $11\frac{4}{12}$ *inches. Height,* $6\frac{1}{12}$ *inches.*

HARVEST SCENE. Three husbandmen tying up the sheaves; the one on the right is seen from behind, and working alone. In colours. 900

Width, $11\frac{3}{12}$ *inches. Height,* 6 *inches.*

A LOZENGE-SHAPED DESIGN for the ceiling of the grand staircase of the Marquis of Exeter's mansion at Burleigh. Two amorini seated on a festoon of foliage, which forms a loop over their heads. They support a basket of roses between them. Sky beneath. In colours. 901

Width, $4\frac{6}{12}$ *inches. Height,* $4\frac{6}{12}$ *inches.*

STOTHARD—(*continued*).

TWO DESIGNS for a pediment, giving the proposed sizes of the works. The upper one is enriched with a frieze of children, and the lower shows a ceremony with kneeling figures. On the reverse designs of figures. In pen. 902

Width, $7\frac{8}{12}$ *inches. Height*, 5 *inches.*

MEN HOLDING HELMETS. Two half-length figures, one apparently about to kneel; all turned to the left. Very slightly executed, in pen. 903

Width, $4\frac{10}{12}$ *inches. Height*, $2\frac{11}{12}$ *inches.*

STUDY for a hunting scene, several horsemen with weapons upraised around a tiger which has sprung on the back of one of the horses. Engraved and entitled "A Tiger Hunt." Very slightly executed in pen. 904

Width, $6\frac{2}{12}$ *inches. Height*, $4\frac{9}{12}$ *inches.*

DESIGN for a TOMB. A female figure standing with her right arm, which has a snake twined round it, resting on the top of a monument. Pen, slightly washed with Indian ink. 905

Height, $3\frac{2}{12}$ *inches. Width*, $2\frac{8}{12}$ *inches.*

DESIGN for a small WREATH of LAUREL tied with a sprig of the same plant. Very slightly executed in a wash of sepia. Signed T. Stothard. 906

Height, 4 *inches. Width*, $3\frac{7}{12}$ *inches.*

DESIGN for a PAINTING on the front of a harp. A double wreath of myrtle and laurel is fastened at the bottom with a ribbon. Signed "T. Stothard, R.A." In colours. 907

Height, $14\frac{1}{12}$ *inches. Width*, $7\frac{11}{12}$ *inches. Form irregular.*

LANDSCAPE. Study of rocks, the summits garnished with scanty vegetation. Slightly washed, in colours, and unfinished; inscribed, "Scotland" on the mount. 908

Width, $9\frac{8}{12}$ *inches. Height*, $7\frac{9}{12}$ *inches.*

LANDSCAPE. Study from nature. The open country on the left, and a bank sloping to the foreground on the right. Slightly executed, entirely with the brush, and tinted. 909

Width, 7 *inches. Height*, $4\frac{4}{12}$ *inches.*

PORTRAIT of "Mr. Garrick in the character of Periander," in *Eurydice.*

"I have heard too much,
"Too much, just Gods! to hope for quiet more."—Act II. sc. i.

Small, whole length. Indian ink, tinted. Engraved, but the figure is reversed. *See* the print No. 3217. 910

Height, $2\frac{5}{12}$ *inches. Width*, $1\frac{4}{12}$ *inches.*

RICHARD WESTALL, R.A.

Painter, Engraver, and Etcher.

Born at Hertford in 1765, died in 1836.

FALL of the TITANS. Jupiter and Juno, assisted by Hercules and Mars, destroying the fallen giants, while Boreas lends his aid by disturbing the elements. Pen, and washed with bistre. 911

Width, 21 3/16 *inches. Height*, 14 5/16 *inches.*

STUDY for MACBETH, Act v., scene 1. Lady Macbeth, doctor, and waiting gentlewoman.

LADY MACBETH : "Out, damned spot! out, I say!"

Pen, washed with neutral tint and slightly tinted. Signed, "R. W., 1797." 912

Height, 8 1/16 *inches. Width*, 7 5/16 *inches.*

SKETCH to illustrate Milton's "Paradise Lost," Book III., l. 667—

——Brightest seraph, tell
In which of all these shining orbs hath man
His fixed seat, or fixed seat hath none.

Designed for Sharpe's Classics, 1822, and engraved by Charles Heath. With the artist's initials. Pencil, on warm tinted paper, heightened with white. 913

Height, 4 1/16 *inches. Width*, 4 *inches.*

SKETCH to illustrate Cowper's "Dog and the Water Lily."

The noon was shady, and soft airs
Swept Ouse's silent tide,
When, 'scaped from literary cares,
I wander'd on his side.

A man standing, with both hands resting on his stick, his head inclined in a contemplative attitude. In pencil. 914

Height, 4 1/16 *inches. Width*, 2 1/16 *inches.*

Three ILLUSTRATIONS from "VATHEK," by William Beckford.

The Giaour withstanding the angry and perilous glances of the Caliph without the slightest emotion, while the courtiers fall prostrate with their faces on the ground. 915

Height, 4 1/16 *inches. Width*, 3 1/16 *inches.*

Vathek motionless with surprise discovering Nouronihar extended on the ground trembling and pale. 916

Height, 4 1/16 *inches. Width*, 3 1/16 *inches.*

Nouronihar falling into the arms of Vathek, who is asking the Giaour to allow them to depart from the Hall of the Prophet Soliman. 917

Height, 4 1/16 *inches. Width*, 3 1/16 *inches.*

All in colours.

DEATH of HERVEY. The old gentleman reclines in his arm chair, attended by an elderly man and his daughter. Signed Westall. In pencil. 918

Height, 17 1/16 *inches. Width*, 14 3/16 *inches.*

WESTALL—(*continued*).

LADY and her son kneeling, and accompanied by two girls, discover a nest of young birds on a bank behind a tomb. In colours. 919

Height, $5\frac{6}{12}$ *inches*. *Width*, $4\frac{3}{12}$ *inches*.

LADY and HARPER. An old man seated, his left arm resting on his instrument; he contemplates a maiden reclining on a bank above him, who holds her left hand above her head in a very affected manner. Slight, in pencil. 920

Height, 12 *inches*. *Width*, $8\frac{6}{12}$ *inches*.

COUNTRYMAN gazing with admiration on a female who passes through a gate with a milk pail on her head; his dog beside him; a village church in the distance on the right, and a man harrowing. In colours. 921

Width, $8\frac{6}{12}$ *inches*. *Height*, 6 *inches*.

INTERIOR, a young man leans on the back of a chair, and listens to his grandmother reading near a window. In colours. 922

Height, $4\frac{7}{12}$ *inches*. *Width*, $3\frac{8}{12}$ *inches*.

LANDSCAPE. The open country seen between fine forest trees; a rivulet falls into a larger stream in the foreground. Pen and sepia, washed. 923

Width, 15 *inches*. *Height*, 10 *inches*.

WILLIAM DANIELL, R.A.

Born in 1769, worked in India and London, died in London in 1837.

BRIDGE of DON, Aberdeenshire. Pen and tinted, on grey paper, the sky in body colours. 924

Width, $9\frac{9}{12}$ *inches*. *Height*, $6\frac{3}{12}$ *inches*.

SIR DAVID WILKIE, R.A.

Painter and Etcher.

Born at Cults, county of Fife, in 1785, died at sea in 1841.

TWO STUDIES of the same female head, nearly in profile, turned to the left. Black chalk. 925

Width, $4\frac{5}{12}$ *inches*. *Height*, $3\frac{10}{12}$ *inches*.

TWO STUDIES of the same female head, one in full face and the other nearly in profile turned to the right; likewise a small study of a woman in a bonnet seen on the left behind. Black and red chalk. 926

Width, $7\frac{6}{12}$ *inches*. *Height*, $5\frac{6}{12}$ *inches*.

SKETCHES for the figure of George IV. in the Holyrood picture.

The King in Highland costume. Washed with sepia, and very slightly executed. 927

Height, $3\frac{11}{12}$ *inches*. *Width*, $2\frac{7}{12}$ *inches*.

A man bowing, with his hat in his hand. Black chalk. 928

Height, $3\frac{10}{12}$ *inches*. *Width*, $1\frac{11}{12}$ *inches*.

Another study for the same figure, holding his hat above his head. Very slight, in black chalk. 929
Height, $3\frac{1}{12}$ *inches. Width*, $1\frac{11}{12}$ *inches.*

Studies for two figures, the King dressed in high boots and cloak, walking towards the left; other slight sketches for jack boots and cloak. In pen and Indian ink. 930
Width, $7\frac{2}{12}$ *inches. Height*, $3\frac{3}{12}$ *inches.*

SKETCHES for the picture of "the School."

A girl reading. Pen and ink. 931
Height, $1\frac{10}{12}$ *inches. Width*, $1\frac{7}{12}$ *inches.*

Two men apparently leaning over a balustrade, slight sketch of children beneath. Pen and sepia. 932
Width, 3 *inches. Height*, $2\frac{9}{12}$ *inches.*

An Old Man with Child reading. Pen and ink. 933
Height, $2\frac{2}{12}$ *inches. Width*, $2\frac{1}{12}$ *inches.*

The Schoolmaster with boys reading. Pen and ink. 934
Width, $3\frac{11}{12}$ *inches. Height*, $1\frac{9}{12}$ *inches.*

Boys reading; with signature. Pen and ink. 935
Height, $1\frac{9}{12}$ *inches. Width*, $1\frac{3}{12}$ *inches.*

SKETCH of FIGURES at the HORSE GUARDS. One of the mounted troopers is in his sentry-box; near him is a man having something like a banner in his hand, and haranguing a group of ragamuffins. Signed. Slight, in pen, partly washed. 936
Width, $6\frac{2}{12}$ *inches. Height*, $4\frac{6}{12}$ *inches.*

SKETCH of FIGURES. A female hands a glass of wine to a bandit-like fellow who stands before her covered. Pen and sepia, very slightly executed. 937
Width, $3\frac{2}{12}$ *inches. Height*, $2\frac{9}{12}$ *inches.*

SKETCH of a group of figures, in the "News from Waterloo." A female leaning over a wounded officer who is seated in a chair. Pen and sepia, very slightly executed. 938
Width, $3\frac{2}{12}$ *inches. Height*, $2\frac{9}{12}$ *inches.*

A BALD-HEADED OLD MAN, seated, with his hands clasped between his knees; his face is careworn and melancholy. Signed, "D. W., 1806." Black chalk, on warm grey paper, slightly washed with Indian ink, and heightened with white. 939
Height, 10 *inches. Width*, $6\frac{6}{12}$ *inches.*

SKETCH of a MAN, seated, with drinking cup in his hand, and turned to the right. On the reverse, another sketch in pen, of small importance. Pen and sepia, very slightly executed. 940
Height, $4\frac{8}{12}$ *inches. Width* $3\frac{4}{12}$ *inches.*

WILKIE—(*continued*).

INTERIOR, with the head of a man; a shelf above his head, with brackets. Very slightly drawn on grey paper with a pen, washed with sepia. 941

Height, $4\frac{7}{12}$ *inches. Width*, $2\frac{2}{12}$ *inches.*

SKETCH of a groom standing by a gigantic horse, and resting his left arm over its back. In distemper colour. 942

Height, $10\frac{9}{12}$ *inches. Width*, $7\frac{8}{12}$ *inches.*

"The FIRST EAR-RING." A study for the seated figure on the left. Signed "D. W., June 1834." Slightly executed in black chalk and faintly rubbed with a stump. 943

Height, 14 *inches. Width*, 10 *inches.*

RUSTIC FEMALE, seated, meditating, resting her face on her right hand; a clothes basket and warming pan hang behind, and a stove is on the right of the figure. Pen and ink. 944

Height, $8\frac{1}{12}$ *inches. Width*, 7 *inches.*

JOHN VARLEY.

Born at Hackney in 1778, died in 1842.

LAKE SCENE, with a mountainous distance and the effect of sunrise; a cottage on the edge of the water in the foreground, under pines, near which a man is driving two sheep. Signed, J. Varley. In colours. 945

Width, $7\frac{10}{12}$ *inches. Height*, $5\frac{7}{12}$ *inches.*

LANDSCAPE. A roadway leading past a castle, where there are two figures; a lake and mountain in the distance; a bridge of a single arch on the right gives access to the building. Signed J. Varley. In colours. 946

Width, $7\frac{1}{12}$ *inches. Height*, 5 *inches.*

COAST SCENE, with rows of modern houses on the cliffs, and many children playing on the sand in front. Effect of approaching storm. In colours. 947

Width, $7\frac{1}{12}$ *inches. Height*, 5 *inches.*

LANDSCAPE, with a cluster of cottages behind trees that grow on the bank of a stream; cows approach to drink, and are watched from the opposite bank by boys. A castle in the distance. In colours. 948

Height, $8\frac{5}{12}$ *inches. Width*, $5\frac{4}{12}$ *inches.*

LAKE SCENE, a roadway on a bank on the left, leading past a high rock; ruins in the distance on the right, beyond the water. Signed J. Varley. In colours. 949

Width, $5\frac{2}{12}$ *inches. Height*, $3\frac{7}{12}$ *inches.*

LANDSCAPE, a rough sketch. Study of rocks and trees, one of the latter overhanging a lake. In colours, heightened with gum. 950

Width, $10\frac{8}{12}$ *inches. Height*, $4\frac{10}{12}$ *inches.*

EFFECT of SUNRISE. Landscape, with ruins on the side of a stream which occupies the whole of the foreground, and is crossed by a bridge on the right, the pathway over which leads to a wood. Near the bridge a cross stands. In colours. 951

Width, 16$\frac{1}{12}$ *inches. Height*, 10 *inches.*

WELSH VIEW, with a cottage on the left at the foot of a mountain, village church half hidden by trees in the valley; a group of rustics in the centre of the foreground. In colours. 952

Width, 23$\frac{10}{12}$ *inches. Height*, 17$\frac{3}{12}$ *inches.*

COTTAGE, apparently serving as a lodge to an estate, the grounds of which are enriched with fine trees. A roadway winds past the building to the distant country on the left. In colours. 953

Width, 11$\frac{9}{12}$ *inches. Height*, 8$\frac{6}{12}$ *inches.*

JOHN SELL COTMAN.

Painter and Etcher.

Born at Norwich in 1782, died in London in 1842.

RIVER SCENE, with two heavily laden boats close to the shore, near a cluster of trees; a windmill in the distance. In colours. 954

Width, 9$\frac{7}{12}$ *inches. Height*, 7$\frac{6}{12}$ *inches.*

LAKE SCENE, with a range of mountains under masses of rain clouds. Two boats are on the water on the right, a woman walking with a little boy in the foreground. In colours. 955

Width, 13$\frac{3}{12}$ *inches. Height*, 8$\frac{1}{12}$ *inches.*

THEODORE VON HOLST.

Born in London in 1810, died in London in 1844.

SHEET OF STUDIES. At the top a young German gallant; by his side a female seated and leaning on her arm; likewise another female, who has fallen, with her hair streaming, on her lover's body lying on the ground; a third half naked woman sits on a couch, and a nude man is eagerly stepping forward towards her. Pen and bistre, and pencil, partly coloured. 956

Height, 14$\frac{10}{12}$ *inches. Width*, 9$\frac{8}{12}$ *inches.*

A HOODED MONK reclining against a wall, and cursing a man, who, in alarm, is flying away. In colours. An enlarged study of the man's head above. 957

Height, 10$\frac{3}{12}$ *inches. Width*, 9$\frac{9}{12}$ *inches.*

TWO STUDIES. One of a sleeping damsel, her face upturned, and reclining against a bed. Pencil and tinted. The other, part of the figure of a youth. Pencil. On the reverse, a slight sketch for a Venus. 958

Height, 9$\frac{10}{12}$ *inches. Width*, 7$\frac{6}{12}$ *inches.*

JOSEPH MALLORD WILLIAM TURNER, R.A.

(Ascribed to).

Painter and Etcher.

Born at No. 26, Maiden Lane, Covent Garden, in 1775, and died at Chelsea, 1851.

"From above the TOWN of SALERNO." Grey, and recalling Girtin; the lake on the left. Two figures below, trees in the foreground. In colours. 959

Width, 9 *inches*. *Height*, $6\frac{2}{12}$ *inches*.

CARNARVON CASTLE. Taken from the river side; a schooner at anchor, with many boats around, and, nearer to us, four men rowing towards the left in a boat. Pen, washed in Indian ink and indigo. 960

Width, $14\frac{9}{12}$ *inches*. *Height*, $9\frac{4}{12}$ *inches*.

BRIDGNORTH BRIDGE. The Town in the distance shown under the principal arch, where boats are moored. Pen, washed with Indian ink and indigo. 961

Width, $14\frac{9}{12}$ *inches*. *Height*, $9\frac{4}{12}$ *inches*.

BRIDGNORTH; view from a hill-side on to a valley, where a mansion is in the centre of a well-wooded park, on which a slight gleam of sunshine is falling; effect of rain clouds above. In colours. 962

Width, $10\frac{9}{12}$ *inches*. *Height*, $9\frac{3}{12}$ *inches*.

EAST CLIFF HOUSE, RAMSGATE. The residence of the Marquis Wellesley. View from the front, two gardeners resting in the foreground, and dogs, recalling Dayes in style and manner. In colours. 963

Width, $11\frac{9}{12}$ *inches*. *Height*, $8\frac{6}{12}$ *inches*.

MARKET-PLACE with a COLUMN surmounted by a figure of Victory, and four female figures standing at the base on the pediment, which serves as a fountain, where numerous persons are assembled to obtain water. In colours. 964

Height, $7\frac{9}{12}$ *inches*. *Width*, $5\frac{8}{12}$ *inches*.

A VILLAGE CHURCH surrounded by trees and cottages, a woman and little boy in the foreground. Pen and Indian ink, washed with grey. A sketch on the back. 965

Width, $6\frac{5}{12}$ *inches*. *Height*, $4\frac{3}{12}$ *inches*.

JOHN MARTIN.

Painter, Engraver, and Etcher.

Born at Haydon Bridge, near Hexham, in 1789, died in the Isle of Man, 1854.

THE CRUCIFIXION; a sketch for the large picture at Kingham, Durham. The high towers of Jerusalem on the right; from an opening in the clouds forked lightning is flashing; a group of terrified women in the foreground. Bistre, with lights scratched out. 966

Width, $9\frac{7}{12}$ *inches*. *Height*, $5\frac{9}{12}$ *inches*.

CAMBYSES on his way to desecrate the Temple of Jupiter. The sun is going down, lightning flashing, and a volume of black smoke rising from the earth, where the army is in confusion. Bistre, with the lights scratched out. 967

Width, $9\frac{8}{12}$ *inches. Height*, $6\frac{9}{12}$ *inches. The corners rounded at top.*

FREDERICK CHRISTIAN LEWIS.

Painter and Engraver.

Born in London in 1779, died at Enfield in 1856.

OXFORD. View across the river, where a cluster of old buildings is enclosed in a wall near stables; a woman seated in the middle distance fishes close to an old tree on the bank; a dilapidated bridge on the left. In colours. 968

Width, $17\frac{9}{12}$ *inches. Height*, $7\frac{5}{12}$ *inches.*

VIEW of OXFORD from a suburb. In colours. 969

Width, $16\frac{5}{12}$ *inches. Height*, $7\frac{4}{12}$ *inches.*

BERRY POMEROY CASTLE above a mass of trees; a cow ruminating in the foreground. In colours. 970

Width, $17\frac{3}{12}$ *inches. Height*, $8\frac{4}{12}$ *inches.*

BERRY POMEROY CASTLE. Another view, showing a portion of the ruin almost overgrown by ivy, in which are two windows. In colours. 971

Width, $15\frac{8}{12}$ *inches. Height*, $8\frac{8}{12}$ *inches.*

BERRY POMEROY CASTLE. A third and closer view of part of the ruins, with six windows nearly hidden by foliage. In colours. 972

Width, $11\frac{8}{12}$ *inches. Height*, $7\frac{7}{12}$ *inches.*

WILLIAM HAVELL.

Born at Reading in 1782, died at Bayswater in 1857.

RIVER, with well-wooded banks; two barges are towed by a horse, a landing-place on the left under overhanging trees. Signed Wm. Havell. In colours. 973

Width, $12\frac{2}{12}$ *inches. Height*, $9\frac{4}{12}$ *inches.*

REV. ALEXANDER DYCE (the Donor).

Born in 1798, died at 33, Oxford Terrace, London, 1869.

An ORIENTAL VASE laden with flowers. Signed "A. D. (from nature) 1820." Highly finished in colours. 974

Height, $13\frac{4}{12}$ *inches. Width*, 11 *inches.*

A ROSE and FRENCH MARIGOLD, &c. In colours, unfinished. 975

Width, $12\frac{9}{12}$ *inches. Height*, 11 *inches.*

A BLUE BELL. In colours. 976

Height, $9\frac{8}{12}$ *inches. Width*, $7\frac{5}{12}$ *inches.*

DYCE—(*continued*).

A FLOWER with petals closed and drooping. In colours. 977
Height, $11\frac{6}{12}$ *inches*. *Width*, $9\frac{3}{12}$ *inches*.

Nine BUTTERFLIES. In colours. 978
Width, $10\frac{7}{12}$ *inches*. *Height*, $7\frac{6}{12}$ *inches*.

STUDY of an OLD MAN'S HEAD, larger than life, and turned to the left. Sepia, heightened with white, on brown paper. 979
Height, $18\frac{9}{12}$ *inches*. *Width*, 13 *inches*.

Another STUDY from the same HEAD, turned to the right, life size. Sepia, heightened with white, on paper tinted with salmon colour. 980
Width, $17\frac{2}{12}$ *inches*. *Height*, $12\frac{6}{12}$ *inches*.

TERMINUS, from a mutilated sculpture in the Pomfret Gallery, Oxford. Black chalk, heightened with white, on grey paper. 981
Width, 13 *inches*. *Height*, $8\frac{6}{12}$ *inches*.

Three NUDE FEMALE FIGURES, supporting a lotus flower with their outstretched arms. In pencil. 982
Width, $18\frac{9}{12}$ *inches*. *Height*, $11\frac{5}{12}$ *inches*.

ANONYMOUS.

MARTELLO TOWER on the opposite bank of a stream, which is seen in the foreground; two cows stand in the water, one is drinking. Prepared in Indian ink, to be finished in water colours. 983
Width, $11\frac{10}{12}$ *inches*. *Height*, $8\frac{5}{12}$ *inches*.

DOUBLE FALL of WATER, one below the other, on a mass of rocks; a clump of brushwood is on the summit of the rocks, where a small opening shows a mountain and a small space of sky. In colours. 984
Height, 13 *inches*. *Width*, $9\frac{6}{12}$ *inches*.

PROFILE, in an oval medallion, of a stout elderly man, turned to the left; his hair is tied in a queue and he wears a ribbon about his neck. Black chalk, tinted. 985
Height, $8\frac{10}{12}$ *inches*. *Width*, $6\frac{11}{12}$ *inches*. *An oval in a square.*

A MANSION with extensive grounds; group of figures in the foreground, in the costume of the middle of the 18th century. An amateur's drawing. In colours. 986
Width, $16\frac{4}{12}$ *inches*. *Height*, $10\frac{6}{12}$ *inches*.

PRINTS AND ETCHINGS.

INTRODUCTION.

A glance at the miscellaneous collection of prints and etchings here catalogued will enable any one to discern the main object of its collector. Though fully appreciating the merits of his own countryman, William Hogarth, and yielding to some extent to a predilection for theatrical portraits, he has yet, in forming this collection, evidently chosen three great foreign masters, to be represented by the prints and etchings which from time to time have been reproduced from their works. Had it been thought advisable, indeed, to arrange the prints after masters, instead of on the more generally accepted plan of chronological arrangement according to engravers' works, there is in this collection material enough to enable one to form a fair idea of the compositions of Michel Angelo Buonarroti, Raffaello Sanzio di Urbino, and Peter Paul Rubens. The idea of making a single master's works complete was successfully carried out, as regards the greatest of these three painters, by the late Prince Consort, of whose collection an able catalogue was prepared by Director Ruland, the Prince's private secretary and librarian. That catalogue, the value of which cannot be overrated by any one connected with the fine arts, Herr Ruland was intending in 1872, with the consent of Her Majesty, to revise for the printer: it is to be hoped that this design has not been abandoned, for although it might take him from his duties at Weimar for a few months, the gain would be great, not to this nation alone but to all lovers of art, especially in so far as relates to the history of the greatest painter of the known world. Moreover, it is not just to so eminent a man as Herr Ruland that another hand should be called upon to finish his work. While alluding to the value of a perfect series of prints and other reproductions of the works of one master, it may not appear out of place to mention that the idea of forming as perfect a collection as possible of prints after masters of every school has for years been the aim of the print room authorities of the British Museum, the sole difficulty in so doing having been caused by want of space. For this purpose, series of prints arranged according to galleries must be broken up and incorporated into general collections with those published separately. These will then be

arranged into schools, and, as regards masters, chronologically. The Dutch School has already been arranged, and when the new gallery round the print room is completed some of the spare space will be appropriated to the proceeds of similar labours. The plan may be said to be to a certain extent a new one, nothing of the kind having ever been attempted on the same scale.

As has been stated before the system adopted in the arrangement of the prints and etchings in this catalogue is in accordance with the progress of the arts of engraving and etching, each school being arranged as regards its masters in the chronological order of their works. Following this plan we meet first, in the Italian school, with a well-known and distinguished name, that of Andrea Mantegna, both painter and engraver, who is represented by nearly the whole of his more important works, the "Flagellation" of Christ being the first of the series. He is followed by Ugo da Carpi, who brought chiaro-scuro prints into notice in Italy. Leaving Carpi's single specimen we next reach the greatest of the early Italian engravers, Marc Antonio Raimondi. He worked for a long time under the supervision of Raffaello, who took so much interest in what he did as to prepare with his own hand working drawings for Raimondi to engrave from, and, as Vasari distinctly states, sometimes corrected the outlines on the copper. I take this opportunity of pointing out a fact which has not been noticed before—that in one of the prints which is fortunately here—the Judgment of Paris—in the forms of some of the figures, the outline has been corrected with the needle by Raffaello, precisely as Vasari states. I have also discerned this in other prints by Raimondi, of whom there are several fine specimens here besides the above, namely, the two Sons of Noah, David and Goliath, the Massacre of the Innocents (with the chicot), "La Vierge au bras nu," St. Paul preaching at Athens "La Vierge lisant," the Madonna suckling the Infant Jesus, the Martyrdom of St. Lawrence, Hercules strangling Antæus, Galatea, and "La Peste." It may be remarked that those named here are among the best of his efforts with the burin.

Next come the scholars and followers of Marc Antonio—the most eminent of them, Agostino de Musis (Veneziano), being represented by a series of some dozen or more, the best of which are the Sacrifice of Abraham, Lycaon, the Infant Hercules, and les Grimpeurs. As regards the last it might puzzle many people to say why Mr. Dyce should possess five impressions of this work, but the question is easily answered. The print was evidently a favourite one, and he went on buying it, improving on his purchases as he bought, until at last he succeeded in acquiring probably the finest in the world. Marco Dente da Ravenna, the next in eminence, presents us with Dares and Entellus as an example of his skill.

Caraglio's Æneas and Anchises and Alexander and Roxana, are fair examples of the master; but the works of le Maître

au dé, who comes next, are more difficult to obtain than any other of the school—that is, if fine examples are sought for—and here Mr. Dyce's collection is particularly rich; for, besides the two well-known series, the history of Apollo and Daphne and Cupid and Psyche (of the latter of which Veneziano executed three plates), we have very fine impressions of his most important works, such as the Assumption of the Virgin and her Coronation. Giulio Bonasone follows with fine specimens of his productions, such as Noah and his Family, the Adoration of the Shepherds, the Holy Family, and the Virgin and Infant Jesus in the Clouds.

Nicolas Beatrizet, claimed as a Frenchman by his countrymen, but in artistic education and in feeling thoroughly Italian, is represented by Joseph explaining his Dream, and the Ascension of Christ, which are the best specimens here among a fair selection from his works. Enea Vico's translation of a lost picture of Leda by Michel Angelo is of sufficient importance to be noted, besides fine impressions of his Judith, the Conversion of Saul, and the Battle of the Lapithæ.

The family of the Ghisi of Mantua are all here, Giovanni Battista, Adamo, Diana, and Giorgio. Of the first there is a fine David and Goliath; of Adamo there is the Flagellation, very fine; and of Diana, Christ delivering the keys to St. Peter, and Horatius Cocles. By Giorgio Ghisi there is a fine set of the Prophets and Sibyls after Michel Angelo, and two or three other works equally good. Others follow, some by anonymous masters, until we come to the school of Caracci and their etchings, of which there are some fair examples in aquafortis. Another worker in chiaroscuro is Andrea Andreani, whose Triumph of Julius Cæsar, when arranged properly, forms an admirable frieze: it is not, perhaps, generally known that Goethe has described this wonderful work, but from Mantegna's own prints. Then appear engravers of a later school, fairly represented by Villamena, Vanni, Bartoli, Mogalli,—the last being one of the artists engaged to engrave the plates from the gallery of the Grand Duke of Tuscany, now very rare works, many of the impressions from which are here. Artists of the eighteenth century follow, such as Lorenzini, Zucchi, Frey, Capellan, Lasinio, Cunego, Volpato, and a few of those of the present century—Piranesi, Porporati, Bettelini, Longhi, and Vendramini. One who flourished in Rome, has, strange to say, been omitted in all dictionaries of engravers,—this is Antonio Banzo.

Of the earlier men of the German School we have very little—comparatively nothing, if we omit a single specimen of each of the masters Grün, Binck, and Lorch. Jegher, of the next century, entirely Flemish in feeling, is represented by his wonderful rendering of one of Rubens's bold designs. There are a few of Hollar's productions; but as they are nearly all specimens of portraiture, an art he did not well understand, their chief interest consists in their being delineations of eminent men. Of the

more modern men of this school there are a few specimens by Müller, Steinla, and Felsing, forming, however, but a poor assemblage.

Of the Dutch School, we have merely a copy of one of Lukas Van Leyden's prints to begin with, and some dozen prints by Cornelius Cort to carry us to the 17th century, when we commence with two or three good specimens of the highly finished works of the Brothers Wierix: then come Heinrich Goltzius and his compeers Jan Saenredam, Jacob Matham, and Jonas Suyderhoef, followed by half a dozen good examples of the great Cornelius Visscher and one by Abraham Blooteling.

Now appears a name rather interesting to Englishmen, that of Michael Burghers, who was engaged to engrave the plates of the first illustrated edition of Paradise Lost, from designs by Sir John Baptist De Medina, which will be found intact with the book, the original drawings being also in this collection: these, with the exception of some few prints by Leeuw, Gunst, and Jacob Houbraken, bring the Dutch School to a close.

Far more important is the next school, the Flemish, were it only from the fact that good translations of Rubens's compositions were zealously sought for by Mr. Dyce. After some prints by other hands, we come at once to Lucas Vorsterman, one of the well-known engravers after the great colourist, who evidently educated his own men—for it is wonderful how they enter into the feelings of their master in his two principal features, the proper diffusion of light and the grandeur of colour. No painter, perhaps, with the exception of Reynolds and Turner, has been so much indebted to engravers as Rubens, whose works it was once so much the fashion to collect. (We may as well avail ourselves of this opportunity of remarking, with reference to the fashion or periodical mania for collecting certain works, that a public collection has, or ought to have, the advantage of not being affected by such follies, and a custodian would show a weakness worthy of contempt, if he were to be continually influenced by the fancy of the day.) Of Vorsterman, we here have eleven specimens of his finer works; of Peter de Jode the Elder, two; of Paul Pontius, half a dozen. Then occur examples by Cornelius Galle, Jan Louis, Jan Witdoeck Pieter Baillu, Alexander Voet, Nicolaus Lauwers, Jakob Neeffs, Adrian Melar, Willem de Leeuw, Peeter Clouet, Boetius à Bolswert and his more famous brother Scheltius: of the two latter upwards of fifty specimens are here, the most beautiful, probably, being the Ascension of the Virgin and the Trinity, both very fine; and also some of the landscapes and hunting pieces, particularly the Lion, Boar, and Stag Hunts, the Landscapes with Jupiter and Mercury, and with the Rainbow and the Milkmaid, the Tempest of Æneas, and the Waggon in a Rut. How James Ward studied these works, or some of the pictures from which they are taken, may be seen in his large picture of the Fighting Bulls, now in the gallery at

South Kensington, the background being entirely Rubens in feeling. The works of an artist next appear who was better known in London than elsewhere, Michael Vander Gucht, an engraver of book plates, chiefly portraits. We have here the heads of half a dozen eminent Englishmen by him, and the illustrations to Shakespeare's works published in 1709, inclusive of those which accompanied the spurious plays: these are from his own designs, and very meritorious they are. This series concludes the prints belonging to the Flemish School, excepting a few by Van Orley, Coelemans, Pilsen, Lonsing, &c.

Of the French School the only specimen here of an early date is of the School of Fontainebleau, and the series properly commences with the works of some of the best engravers of the 17th century, beginning with two by Philip Thomassin, followed by others by Tournier, Gaultier, Vouillemont, Biard, Massé, Corneille, Morin, Roullet, Vignon, Moncornet, Boulogne, Chauveau, Lombart, Stella, Lommelin, Ragot, and Chasteau. Of each of these there is just a single specimen, in some instances two: of Gilles Rousselet there are seven, two of which, the Virgin and Child and the Rape of Deianeira, are fine. Then come some fair Poillys, other specimens by Pitau, Claudine Stella, and Pesne, and several by Gerard and Benoit Audran; then others by Simon Valée, Edelinck, Mariette, Farjat, Simonneau, Chereau, Horthemels, and Simon Gribelin—the last of whom worked principally in London: his series of prints from the royal galleries is here, but they are engraved on too small a scale to be of any importance; his best work, the Apotheosis of James I., is also in the collection, as well as a fair portrait of George Granville, Lord Lansdowne. Then come pieces by Louis Desplaces and Gerard Scotin, followed by specimens of the art of another Frenchman, who worked in London and was knighted by George II., Sir Nicholas Dorigny. He is represented by the Transfiguration after Raffaello and the three series of Cupid and Psyche, the Planets, and the Cartoons formerly at Hampton Court. We have then just a specimen or so of several eminent engravers up to the present time, such as Tardieu, Beauvais, Cochin, Jean Audran, Larmessin the younger, Duchange, Duflos, Flipart, Goupy, Baron, and Gravelot, the last two being artists who both worked in London; Ravenet and Vivares, also working in London part of their lives; Le Bas, Couché, Cochin, Lempereur, a proof of whose "Jardin d'Amour" is here; Beauvarlet, Condé, the Massards, Audouin, Le Fèvre, Desnoyers, Forster, and Richomme.

Of the Spanish school there are only five prints in all; the single one of note being Selma's Christ bearing the Cross, after Raffaello's picture at Madrid.

The English School commences with one of the portraits of William Marshall, and another by Thomas Cross, both men well known book illustrators, of the 17th century. There is only one example of the greatest man of the epoch, William Faithorne,

and that merely a copy from a print by S. à Bolswert. Half a dozen portraits of eminent English men and women follow, all by Robert White, besides portraits by Gerard Vander Gucht, and an etching by Jonathan Richardson, and then twenty prints by George Vertue, the antiquary, engraver, and friend of Horace Walpole. Two fine specimens by Hamlet Winstanley succeed, and then three prints after William Hogarth by Luke Sullivan, one of the most eminent men of his time in Europe. Of William Hogarth, an excellent collection is here, comprising all his important works in fine state and condition, justifying the remark that Mr. Dyce made him one of his four favourites. The next name, James McArdell, reminds us of that school of eminent engravers in mezzotint whose prints after Reynolds, Romney, Zoffany, &c., have never been properly appreciated until within the last ten years — excepting perhaps those after Reynolds. These prints are at the present time fetching large prices and are being bought up by collectors. The three here are all theatrical, being all portraits of Garrick. There is only a single specimen of the celebrated etcher Thomas Worlidge, who imitated the style of Rembrandt. Then come two prints by Robert Thew, from the large edition of Shakespeare by Boydell, the well-known publisher, who did more for the progress of art in England than any man in this country, whether before or after him. Others by Major, Spooner, and Mosley follow, and the series after Masaccio and Giotto, by Thomas Patch. Then comes Dixon, one of the famous workers in mezzotint, followed by a couple of John Browne's celebrated landscapes: the latter is the man who etched the foreground to several of Woollett's best plates, the vigour and masterly treatment of which may have suggested to Turner the same kind of work introduced into some of the subjects of the Liber Studiorum. Then follow a specimen or two of Mason, Hall, Ryland, and Caldwall, and a series of twenty large subjects from pictures at Venice, in chiaroscuro, by John Baptist Jackson, executed by him in that city.

William Woollett, by far the first landscape engraver of the century, is poorly represented, merely by ordinary impressions of his Niobe and Phaeton, both after Richard Wilson. The Solitude commenced by Woollett and completed by Ellis, is also here, finished in this instance with a smoothness which takes all the light out of it. Then we have the beautiful print of the Fortune Teller, after Reynolds, by Sherwin, two specimens of William Ward's fine mezzotints, eight of the finer works of Sir Robert Strange (private secretary to the young Pretender), Francis Haward's well known print of Mrs. Siddons as the Tragic Muse, after Reynolds, and two others by him. Next we have eight fine works by Richard Earlom, six of them proofs, including the death of Hippolytus from the picture by Rubens in the Duke of Bedford's collection. There is a rich impression of the celebrated portrait by Reynolds of Dr. Johnson, engraved by William Doughty, as well as the Sleeping Child, after the same

master, and the death of Dido by Joseph Grozer; but only one specimen by Moses Haughton, from a picture by Fuseli. Next come Thomas Banks's etching from his statue of the Falling Giant deposited in the Royal Academy—four specimens of that charming engraver, Caroline Watson, and others in mezzotint by John Jones, the father of the recently deceased George Jones, R.A., two of them after Reynolds—other fine prints in mezzotint by John Raphael Smith and Valentine Green—a good selection of fifteen of Bartolozzi's engravings in stipple, mostly however his larger works, in which he did not succeed so well as in his miniature and highly finished translations from Cipriani—three specimens by James Basire, one of them executed for the Oxford Almanack of 1806, from a design by Turner—and a dozen examples by one of our greatest men in bold vigorous line, William Sharp, one of which is the print he left unfinished—the Women at the Sepulchre, the Castle Howard picture by Annibale Caracci. An imperfect set is here of Rowlandson's etchings after Bunbury's Picturesque Beauties of Boswell, of which some of the original drawings are to be found in the collection. Of another great man, James Heath, there are none of the works to which he owes his well-merited fame, but merely four small portraits, very beautiful however, two of them being after Stothard. Then there are Cupid and Psyche, and Love by William Say, the Death of Dido and the portrait of Caleb Whitefoord by Samuel William Reynolds, and the Infant Hercules by Charles Howard Hodges, all after Reynolds; nor must we omit to mention two or three specimens by Abraham Raimbach, and some productions of living artists, namely George Cruikshank, George T. Doo, R.A., Samuel Cousins, R.A., and Lumb Stocks, R.A., but it is much to be regretted that in no single instance is a fine specimen of any of their works to be met with in this collection.

G. W. Reid.

ITALIAN SCHOOL.

ANDREA MANTEGNA.

Painter and Engraver.

Born at a village near Padua in 1431, died at Mantua in 1506.

THE FLAGELLATION OF JESUS CHRIST, who is bound to a pillar by cords, and scourged by three executioners. The upper part of the engraving, on the left hand, appears never to have been completed. B. 1.* 988

ENTOMBMENT OF JESUS CHRIST. B. 2. 989

This is called by Bartsch a copy by Giovanni Antonio da Brescia, but he probably never had an opportunity of comparing the prints, for this is undoubtedly the finer work, and by Mantegna.

Collection—Sir M. M. Sykes.

DESCENT INTO HELL. Jesus Christ descending into Hell, three demons flying above, two of them blowing horns; the penitent thief standing holding the cross; the gates broken and thrown down in the foreground. B. 5. 990

CHRIST RISEN from the tomb, and standing between St. Andrew and St. Longinus, the patron Saints of Mantua; with his left hand he holds a banner, and with the other he gives the benediction. B. 6. 991

HERCULES killing ANTÆUS, whom he has lifted in the air, and presses round the loins with his left arm, whilst with his right he pulls him by the hair. B. 16. 992

COMBAT between two TRITONS. Companion to the next print and intended to constitute a long frieze. B. 17. 993

ENVY exciting the Marine Gods to fight. In the background, between the two combatants, is a figure of Neptune, standing on a pedestal. B. 18. 994

BACCHANALIANS. The composition represents a group of fauns, satyrs, and children assembled around a wine press. B. 19. 995

SILENUS supported by a SATYR and two FAUNS in the midst of a group of Bacchanals. B. 20. 996

* The letter B., and the numbers accompanying it, refer to Bartsch's "Peintre-Graveur."

UGO DA CARPI.

Born at Rome about the year 1486; working until 1530.

A SIBYL reading a book, with a child holding a torch. In chiaroscuro. From a design by Raffaello. B. 6. 997

MARC ANTONIO RAIMONDI.

Born at Bologna, in 1487 or 1488, died in his native city about 1539. Worked there and in Rome under the patronage of Raffaello.

THE EXPULSION of Adam and Eve from Paradise. From a design by Raffaello. B. 2. 998

THE ALMIGHTY appearing to NOAH and directing him to build the ark. From a design by Raffaello. B. 3. Copy C., the composition reversed. It has R. V. at the bottom to the left. 999

THE TWO SONS of NOAH. From the fresco in the Sistine Chapel, representing the drunkenness of Noah, by Michel Angelo. B. 464. 1000

JOSEPH and the wife of POTIPHAR. From a design by Raffaello for the painting in the Loggia of the Vatican. B. 9. 1001

Worn impression with the address of N. Van Aelst.

DAVID cutting off the head of Goliath. From a design by Raffaello for the painting in the Loggia. B. 10. 1002

DAVID raising the head of Goliath from the ground. From a design by Raffaello. B. 11. 1003

DAVID standing with the head of Goliath at his feet. After Francesco Francia. B. 12. 1004

The MASSACRE of the INNOCENTS. From a design by Raffaello. The first plate, with the chicot. B. 18. A fine impression, but repaired. 1005

MARY MAGDALEN washing the feet of Christ in the house of the Pharisee. From a design ascribed to Raffaello. B. 23. 1006

The LAST SUPPER. From a design by Raffaello, of which there is a drawing in the Royal Collection at Windsor. B. 26. 1007

CHRIST taken down from the Cross. From a design by Raffaello. B. 32. 1008

The MADONNA lamenting over the dead body of Christ, called "La vierge au bras nu." From a design by Raffaello. B. 34. 1009

The MADONNA lamenting over the dead body of Christ, called "La vierge au bras couvert." From a design by Raffaello. B. 35. 1010

The MARIES bewailing over the dead body of Christ. After Raffaello. B. 37. A faint impression. 1011

Copy B. of the last mentioned, the composition reversed. 1012

Collection—Edward Bathurst.

ST. PAUL preaching at Athens. From a design by Raffaello for his celebrated cartoon. B. 44. 1013

MARY and MARTHA ascending the steps of the Temple, at the entrance of which Christ is seated on a throne. From a design of Raffaello, called "Notre Dame à l'Escalier." B. 45. Undescribed copy, or more probably a repetition, by Marc Antonio; it measures $13\frac{8}{16}$ in width by $10\frac{6}{16}$ in height, which is much more than the dimensions of the one mentioned by Bartsch. 1014

The VIRGIN seated on the clouds, with the Infant standing by her, and at her feet three Angels. From a design by Raffaello. B. 47. Undescribed copy, with the addition of a landscape background. Inscribed, "Sebastiano di ré da Chioggia faceua." 1015

WOMAN and BOY reading a book. From a design by Raffaello, called "La vierge lisant, accompagnée de l'enfant Jésus." B. 48. 1016

The MADONNA seated on the clouds, with the Infant Saviour in her arms, who raises his mother's veil. From a study by Raffaello. B. 52. Cut at top. 1017

The MADONNA seated on clouds. The same group as the last with variations. B. 53. Cut at top and likewise at bottom. 1018

The HOLY FAMILY, with the Infant St. John. From a design by Raffaello, usually called "La Vierge à longue cuisse." B. 57. 1019

The MADONNA suckling the Infant JESUS. From a design by Raffaello; ascribed by Bartsch to Marco da Ravenna. B. 61. 1020

The MADONNA and CHILD, with Elizabeth and the Infant St. John. From a design by Raffaello for the Neapolitan Holy Family, called "La Vierge au Palmier." B. 62. 1021

MARTYRDOM of ST. LAWRENCE. From a painting by Baccio Bandinelli. B. 104. 1022

Duplicate of the last-mentioned; injured in the sky. 1023

Collection—Michael Rysbraeck.

MARC ANTONIO RAIMONDI—(*continued*).

CHRIST seated on the clouds, between the Madonna and St. John, St. Paul and St. Catherine standing on either side underneath. From a design by Raffaello called "La pièce des cinq Saints." B. 113. 1024

Collection—Samuel Rogers.

SAINT CECILIA, accompanied by Saint Paul, Saint John, the Magdalen, and St. Augustine. From a design by Raffaello. B. 116. Undescribed copy; the composition reversed, and having no writing on the harp. 1025

The Martyrdom of St. Félicité, and the decapitation of her two sons. From a design by Raffaello. B. 117. 1026

Copy C. of the last-mentioned. 1027

DIDO, standing with a poniard in her hand, about to kill herself. From a design by Raffaello. The landscape background copied from Lukas van Leyden's print of the Holy Family (Bartsch, vii. 85). B. 187. Copy A. The composition reversed, and inscribed at bottom, "HOSPES ABIT: SED VT EST EXTINCTA PVDORIS HONESTAS, &c." Dated 1580. 1028

CLEOPATRA, recumbent on a couch, the asp coiled round her arms. The design is taken from the celebrated antique statue in the Vatican. B. 199. 1029

ALEXANDER depositing the Books of Homer in the coffer of Darius. From a chiaroscuro, painted after a design of Raffaello, in one of the rooms of the Vatican. B. 207. 1030

Collection—Jean Henri Mariette.

Copy A. of the last-mentioned, with the "RAFA VRB INUE" erased from the tablet in this impression. 1031

HELEN carried off by the Trojan Warriors. From a design by Raffaello. B. 209. 1032

Collections—Sir M. M. Sykes and another unknown.

Duplicate of the last-mentioned, but injured. 1033

Collections—Prosper Henri Lanckrinck and Sir Peter Lely.

Second state of the last, with the address of A. Salamanca. 1034

Duplicate of the last-mentioned, with the address of Salamanca erased. 1035

BATTLE between the Romans and Carthaginians. From a design for tapestry by Raffaello, called "La bataille au coutelas." B. 211. 1036

A DANCE of seven naked children and two cupids. From a design by Raffaello. B. 217. Copy B. 1037

JUDGMENT of PARIS. From a design by Raffaello. B. 245. First state. 1038

Duplicate of the last-mentioned 1039

Second state of the last-mentioned retouched, and with the address "Ant. Sal. exc." 1040

MOUNT PARNASSUS, with Apollo and the Muses, and the Poets of Antiquity. From a design of Raffaello. B. 247. 1041

Undescribed copy of the last; the composition the same way as the original, not being reversed. 1042

A BACCHANALIAN FRIEZE, the idea taken from an antique basso-relievo, which is now deposited in the Museum at Naples. B. 248. 1043

VENUS embracing CUPID and standing in a niche. B. 311. 1044

MARS and VENUS. From a design by Andrea Mantegna. B. 345. The third state, but described by Bartsch as the second. 1045

HERCULES squeezing ANTÆUS to death in his arms. B. 346. 1046

VENUS seated on a bank, extracting a thorn from her foot. After a design by Raffaello. *Ottley, page 811, No. 251. †P. VI. 44, 288. 1047

Bartsch appears not to have seen this print, but describes the copy by Marco da Ravenna, *see* No. 1087.

GALATEA standing in a car drawn by dolphins, and surrounded by sea nymphs, cupids, and tritons. From the celebrated fresco by Raffaello in the Farnesina Palace. B. 350. 1048

NEPTUNE appeasing the tempest, which Æolus has raised against the Fleet of Æneas. From a design by Raffaello called The "quos ego." B. 352. Second state, with Ant. Salamanca's address erased from the paper. 1049

A FANCIFUL unexplained subject, sometimes called "Le songe de Raffaello." The design ascribed to that master B. 359. 1050

"THE TWO FEMALES of the ZODIAC." After Raffaello. B. 397. 1051

An undescribed copy of the same; the composition reversed. Inscribed "Sibillæ Tiburtina et Cumana Raf. Urb. invent. Romæ." 1052

Marc Antonio's monogram put in with Indian ink in the corner at bottom on the left.

A YOUNG FEMALE, dressed in the style of the antique, standing with a garland in her right hand, between an old man who is resting with both hands on his staff, and a young one who holds a dragon. The background represents a view of the city of Bologna. B. 399. 1053

---

* An inquiry into the origin and early History of Engraving, by William Young Ottley, F.S.A., 1816.

† Le Peintre-graveur par J. D. Passavant. Leipsic, 1864.

MARC ANTONIO RAIMONDI—(*continued*).

A REPRESENTATION of the sufferings of a town during the Plague. From a design by Raffaello. B. 417. 1054

Duplicate of the last-mentioned. 1055

Imperfect, and mended with a piece of another print.

AN OLD MAN, wearing a garland, making exertions to pull on his hose. A figure from Michael Angelo's cartoon of Pisa. B. 472. 1056

A GROUP of three figures from Michel Angelo's cartoon of Pisa: called "Les Grimpeurs." The landscape in the background copied, with little variations, from the print of Sergius and Mahomet by Lukas van Leyden. B. 487. 1057

A FIGURE from Michel Angelo's cartoon of Pisa: called "Le Grimpeur." B. 488. 1058

TWO FEMALES supporting a richly-chased casket, called "La Cassolette." B. 489. Copy A. 1059

The original plate but retouched was in existence some short time ago, and impressions taken from it were published in the Gazette des Beaux-Arts, vol. xv., p. 268, where it is stated that M. Emile Galichon was the "lucky possessor."

Undescribed copy, the composition also in the same direction as the original. 1060

AN ARTIST wrapped in his mantle, seated on the ground at the foot of two steps, in a meditative posture; said to be a portrait of Raffaello. B. 496. Copy A. the composition reversed. 1061

AGOSTINO DE MUSIS, called VENEZIANO.

Born at Venice about the year 1490; worked in Florence and Rome; died at Rome in the year 1540.

The SACRIFICE of ABRAHAM. From a design by Raffaello.* B. 5. 1062

Collection—Count de Fries.

The THREE MARIES proceeding to visit the tomb of Jesus Christ. From a design by Michael Angelo. B. 33. 1063

Duplicate of the last-mentioned; very much cut, both at the top and at the bottom. 1064

DEATH of ANANIAS. From a design by Raffaello, for one of his well-known cartoons. B. 42. 1065

ELYMAS struck blind by St. PAUL in presence of the Proconsul Sergius. From a design by Raffaello, for one of his well-known cartoons. B. 43. 1066

* The original drawing is preserved in the Print Room of the British Museum.

The MADONNA and CHILD with St. John and two angels. From a design ascribed to Francesco Francia. B. 51. Second state, with the date altered from 1516 to 1518. 1067

IPHIGENIA recognizing her brother Orestes, and Pylades, who are brought before her to be sacrificed. From a design by Baccio Bandinelli. B. 194. 1068

BATTLE of the Romans under Scipio against the Carthaginians, called "La bataille au coutelas." From a design by Raffaello. B. 212. 1069

The HISTORY of CUPID and PSYCHE:

(4.) The Father of Psyche consulting the Oracle of Apollo. B. 235. 1070

(7.) Psyche in the Bath with attendant Nymphs. B. 236. 1071

(13.) Psyche looking at her sleeping Husband. B. 238. 1072

For the remainder of the series *see* the works of Le Maitre au Dé, Nos. 1135–1163.

LYCAON, changed into a Wolf, about to kill the sleeping Jupiter. After Raffaello. B. 244. First state, with the date MDXXIII. 1073

The INFANT HERCULES in his cradle strangling the serpents. Amphitrite, approaching with a lamp, and watching. After Giulio Romano. B. 315. First state, with the date of 1532. 1074

Second state of the same, retouched, and the date altered to 1533. 1075

SIX MEN alarmed while bathing in the Arno. From Michel Angelo's cartoon of Pisa. Called *Les Grimpeurs*. B. 423. Second state, with the date MDXXIIII. 1076

Duplicate of the last-mentioned. 1077

Another of the same. 1078

A fourth impression in the same state. 1079

A third undescribed state, the plate retouched. Michel Angelo's name on the tablet near the centre taken out with the background and reintroduced in the same kind of letters without it; in the second tablet the date MD. XXIIII. and initials AV. also taken out and "M.L. cum privilegio" introduced in their place. 1080

Copy reversed, the same size as the original, and the date MD.XXIIII. A.V. inscribed on the tablet to the left. 1081

AN ALLEGORICAL SUBJECT of a young man conducting a sorceress in triumph on the skeleton of a colossal animal. Called "Il Stregozzo." From a design attributed to Raffaello. B. 426. 1082

AGOSTINO DE MUSIS called VENEZIANO—(*continued*).

The GROUP DRAWING. From Raffaello's fresco of the School of Athens. B. 492. Cut at bottom. 1083

Collections—Sir Peter Lely and Michael Rysbraeck.

Duplicate of the same, but not so fine an impression. 1084

MARCO DENTE DA RAVENNA.

Born at Ravenna about 1496, date of death not known, living in 1529.

ANNUNCIATION. The Virgin kneeling to the right, and turning with a most devout air towards the angel Gabriel; God the Father is seen above. After Raffaello. B. 15. Lepel,* p. 94. 1085

COMBAT "à coups de céste" between the two famous gladiators, Dares of Troy, and Entellus, in the Funeral Games of Anchises in Sicily. After Raffaello. B. 195. 1086

Collection—Duke of Buckingham.

VENUS sitting on a bank, extracting a thorn from her foot. After a design by Raffaello. B. 321. A repetition of Marc Antonio's print. *See* No. 1047. 1087

VENUS on the SEA, in the act of stepping on a shell. Saturn and Urania in the sky above. B. 323. First state, before the address of Salamanca at the bottom near the centre. 1088

VENUS and CUPID on the Sea riding on Dolphins. From a design by Raffaello. B. 324. Second state. With the address of "Ant. Sal. exc." 1089

The GROUP of the LAOCOON and his two sons, before the restoration. The engraver's name should be inscribed at full length on the left of the pedestal, but it has been erased from this impression, excepting the initials M.R. B. 353. 1090

An ASSEMBLAGE of MALE and FEMALE SAVANS studying the science of mathematics. After Francesco Salviati. B. 479. 1091

EQUESTRIAN STATUE of MARCUS AURELIUS. "SIC ROME AERE SCVLP ANTE PORTAM ECCL S IOHANIS LATHER" inscribed on the pedestal. B. 515. 1092

ANONYMOUS SCHOOL OF MARC ANTONIO RAIMONDI.

SACRIFICE of CAIN. From a design by Amico Aspertini, and probably engraved by him. B. 3. 1093

The SACRIFICE of CAIN and ABEL. After a painting by Raffaello in the Loggia of the Vatican. B. 4. P. Vol. vi. 74, 2. 1094

* Catalogue des estampes gravées d'après Rafael, par Tauriscus Eubœus (Le Comte Lepel), 1819.

JOSEPH interpreting his Dreams to his brothers. After Raffaello. Inscribed "RAPH. VR. IN." B. 5. P. Vol. vi. 75. 5. 1095

Collection—Pierre Mariette.

CHRIST HEALING the SICK. From a design ascribed to Perino del Vaga. B. 5. 1096

DEAD CHRIST, with Angels. After Michel Angelo. Inscribed "M.A. INVĒTOR." 1097

The MADONNA and CHILD, with Tobias and St. Jerome. From a design by Raffaello, called "La Madonna del Pesce." B. 56. P. VI. 77. 27. 1098

The drawing is preserved in the Print Room of the British Museum.

PIETA. The Virgin seated with the dead Christ in her lap; a background of ruins, and entrance to them seen to the left. After Michel Angelo. Inscribed "Antonivs Salamaca qvod potvit imitatvs excvlpsit 1547." Encic. Part II., Vol. viii., 203.* 1099

ST. JOHN the BAPTIST in the Desert. The design ascribed to Parmigiano. B. 4. The first state before the date of 1532 was inscribed on a piece of rock in the middle of the print. 1100

Collection—Robert Dumesnil.

FIGURE of a MARTYR, attached to a cross. Inscribed "Michael angelus bonarotus florentinus pinxit in vaticano. Ant. lafreri Romæ MDLV." Landon,† Pl. xxiii. 1101

SCIPIO forcing the Camp of the Carthaginians. From a design by Raffaello. B. 4. 1102

SCIPIO and HANNIBAL at the head of their armies addressing one another across a river. From a design ascribed to Giulio Romano. 1541. B. 5. 1103

TOMB of POPE JULIUS II. in the Basilica of St. Peter's. After Michel Angelo. Inscribed "Sepvlchri marmorei Ivlio II. Pont. Max." &c.—"Ant. Salamanca exc. Romae. MDLIIII." 1104

MARRIAGE of VERTUMNUS and POMONA. The design ascribed to Baccio Bandinelli. Inscribed I. F....M.D. XLII. B. 502. 1105

The DAUGHTERS of NIOBE. The design ascribed to Perino del Vaga. Eight Verses. B. 2. Second state. With Salamanca's address, "ROMÆ AÑ 1541." 1106

The COMBAT between the HORATII and the CURIATII. After Giulio Romano. B. 2. 1107

---

* Enciclopedia Metodica Critico-ragionata delle Belle Arti. Parma, 1820.
† Landon, Vie et Œuvres complètes de Michel-Ange Buonarroti. Paris, 1811.

ANONYMOUS SCHOOL OF MARC ANTONIO RAIMONDI—(*continued*).

RAPE of GANYMEDE. After Michel Angelo, inscribed MICHAEL ANG. BONAR. IN. *Phls. Thomassinus exc. Rome,* in the foreground within the marginal line; and at bottom "GANIMEDIS IVVENIS · TROIANVS · RAPTVS · A · IOVE." 1108

Copy, with no sky touching the hills in the distance. First state before the address of "Ant. Lafreri sequani Formis." 1109

Another copy, the composition reversed, with the same inscription, "Ganimedis," &c. at the bottom; ascribed to Giovanni Batista Cavalleriis. First state, without the artist's and publisher's names within the marginal line at bottom. 1110

PYSCHE carried to Olympus by three cupids. From a design by Raffaello. Landscape beneath. Inscribed "Ant. Lafreri." B. 5. P. VI. 86, 94. 1111

LEDA and the SWAN. With Castor and Pollux emerging from their shells. From a design by Michel Angelo. Inscribed "MIHAEL ANGELVS INV." W.* 623, 2803. 1112

LEDA and the SWAN. From a design by Michel Angelo, smaller than the last, differently treated, the subject reversed, and with a landscape background. The address of "Ant. Lafrerij, Romæ" is inscribed at bottom. 1113

"ANCHORA · INPARO." Said to be Michael Angelo when old in an infant's chair. Inscribed, "TAM DIV" &c.—"Añ. Salamanca · excvdebat · MDXXXVIII." 1114

Collection—Robert Balmanno.

LA DIALÉCTIQUE ET LA LOGIQUE. The design ascribed to Raffaello. B. 5. 1115

Collection—Storck of Milan.

LA THÉOLOGIE ET LA MÉTAPHYSIQUE. The design ascribed to Raffaello. B. 6. 1116

Collection—Count De Fries.

DREAM of HUMAN LIFE. After Michel Angelo. Inscribed "MICHAEL · ANGELVS · IN · VEN," under the foot of the man which is placed on the ground. 1117

DEATH surprising a Woman looking at herself in a glass, inscribed "MORTALIA FACTA PERIBVNT." After Michel Angelo. By the master of the monogram M. In the style of Agostino Veneziano. B. 541. 1118

The ARCHERS. From a design by Michel Angelo. Inscribed MICH · ANG · BONAROTI · INV. Ant. Lafrerij Romæ. 1119

This print has been ascribed to Nicolas Beatrizet.

A duplicate of the same. 1120

---

* Cabinet d'estampes de feu Monsieur Winckler. Leipsig, 1802.

MAÎTRE AU DÉ.

Probably a native of Venice.

A scholar of Marc Antonio, whose name is unknown, working 1532–1535.

JOSEPH sold by his BRETHREN. From a design by Raffaello. B. 1. 1121

Drawn over with Indian ink.

ASSUMPTION of the VIRGIN. From a design by Raffaello. B. 7. 1122

CORONATION of the VIRGIN. From a design by Raffaello. B. 8. 1123

The VIRGIN crowned by JESUS CHRIST. B. 9. Second state, with the inscription "CORONATIO BEATAE MARIAE VIRGINIS. RA. IN." &c. 1124

VENUS wounded by a thorn. From a design by Raffaello, dated 1532. B. 16. Second state, with the address "Gio. Marco Paluzzi Formis Romæ." 1125

The HISTORY of APOLLO and DAPHNE. From designs by Giulio Romano:—

(1.) Apollo killing the serpent Python. B. 19. 1126

(2.) Daphne embracing her father, the river Peneus, who allows her to go to the land of the other nymphs. B. 20. 1127

(3.) Apollo pursuing Daphne, who is afterwards transformed into a laurel. B. 21. 1128

(4.) The rivers of the neighbourhood consoling Peneus for the loss of his daughter. B. 22. 1129

FAUNS, SATYRS, and BACCHANTES offering a sacrifice to Priapus; from a design by Giulio Romano. The composition taken from an antique bas-relief. B. 27. 1130

A duplicate of the last mentioned. 1131

Reversed Copy of the same, inscribed "Petri de Nobilibus Formis" in the margin at the bottom on the left. 1132

APOLLO ordering Marsyas to be flayed. From a design by Raffaello. B. 31. First state before the retouched, and the address of Philippe Thomassin. 1133

The DEITIES celebrating the Nuptials of Cupid and Psyche. From a design by Raffaello. B. 38. 1134

ILLUSTRATIONS to APULEIUS. History of Cupid and Psyche. From designs attributed to Raffaello*:— 1135–63

(For the subjects completing the series see Agostino Veneziano, Nos. 1070–1072.)

* These designs have been also ascribed to Michael Coxie.

MAÎTRE AU DÉ—(*continued*).

(1.) The Matron relating the Fable of Psyche. B. 39
(2.) Divine Homage paid to Psyche by the People 40
(3.) The two Sisters of Psyche married to Kings - 41
(5.) Psyche conducted to the Rock by order of the Oracle - - - - - 43
(6.) Psyche conveyed away by Zephyrus in accordance with the instructions of Love - 44
(8.) The Repast of Psyche - - - 46
(9.) Cupid sleeping in the arms of Psyche - 47
(10.) Psyche at her toilette aided by her attendant Nymphs - - - - - 48
(11.) Psyche making presents to her Sisters - 49
(12.) The Sisters of Psyche advising her to stab her husband - - - - - 50
(14.) Psyche inconsolable at the Flight of Cupid - 52
(15.) Psyche returns to her Sisters - - 53
(16.) Venus upon the Waters - - - 54
(17.) Cupid is reprimanded by Venus - - 55
(18.) Venus repairs to Jupiter - - - 56
(19.) Psyche prostrate before Ceres - - 57
(20.) Psyche imploring pardon from Juno - 58
(21.) Psyche tormented by the order of Venus - 59
(22.) Psyche shows Venus that her task is fulfilled - 60
(23.) Venus commands Psyche to bring her the Golden Fleece - - - - 61
(24.) Venus commands Psyche to present herself to Proserpine - - - - 62
(25.) Psyche passing the Styx - - - 63
(26.) Psyche appeasing Cerberus by giving him a cake - - - - - 64
(27.) Psyche kneeling to Proserpine - - 65
(28.) Cupid restores to Psyche the box she has indiscreetly opened - - - 66
(29.) Jupiter yields to the prayers of Cupid - 67
(30.) The Marriage of Cupid and Psyche - - 68
(31.) The Nuptial Banquet of Cupid and Psyche - 69
(32.) Cupid and Psyche on their nuptial couch - 70

TWO GLADIATORS fighting with sabres. From a design by Giulio Romano. B. 77. 1164

NAVAL ENGAGEMENT. On the right are two naked men in a vessel commanded by a woman. From a design by Giulio Romano. B. 78. 1165

A duplicate of the last-mentioned. 1166

FIVE MEN fighting with ferocious animals, a lion, bear, &c. B. 79. First state before the address. 1167

NICOLAS BEATRIZET.

Born at Thionville in Lorraine about the year 1500, worked in Rome 1540-1560.

JOSEPH telling his DREAMS to his brethren. After Raffaello. B. 9. D.* vol. ix. p. 136, No. 2. 1168

MOSES, on a pedestal in a niche. After Michel Angelo. Three lines commencing "Moysis ingens." "Romæ" at the bottom on the right. W. 628. 2846. 1169

Botari ascribed this print to Beatrizet.

The PROPHET JEREMIAH. From the fresco by Michel Angelo in the Sistine Chapel. B. 10.—D. 3. Second state with the name at bottom. 1170

The ANNUNCIATION. After Michel Angelo. B. 12.—D. 5. Second state before the address of "Anto. Lafrerij." 1171

The ADORATION of the MAGI. From a composition attributed to Giulio Romano. B. 13.—D. 6. Second state with the address of "Anto. Lafrerij." 1172

MURDER of the INNOCENTS. After Baccio Bandinelli. B. 14. —D. 7. First state before the retouch by Philippe Thomassin. 1173

The third state retouched by Philippe Thomassin, and with the address of Gio. Giacomo Rossi, in addition to that of "Ant. Lafrerij." 1174

See Note in Bartsch, vol. xiv. p. 26.

JESUS CHRIST and the WOMAN of SAMARIA. After Michel Angelo. B. 17.—D 10. In the centre at the bottom "MICH. ANG. INV." First state before the address of "Anto. Lafrerij." 1175

Copy A. of the same, the composition reversed. With initials A. L. F.—Second state. 1176

The ASCENSION of Jesus Christ. After Raffaello. B. 21.—D. 14. First state before the address of "Ant. Lafrerij." 1177

JESUS CHRIST delivering his ancestors from Limbo. After Raffaello. B. 22.—D. 15. Second state retouched, but before the address of "ANT. LAFRERIJ RESTITVIT." 1178

CHRIST standing holding the Cross. From a statue by Michel Angelo in the Church of Santa Maria sopra Minerva. Third state, with the address "Marcelli clodij Formis Romae." B. 23. —D. 16. 1179

The VIRGIN sitting at the foot of the Cross, her arms extended, supporting on her knees, with the aid of two children, the dead body of her son. After Michel Angelo, 1547. Inscribed

* Dumesnil, "Le Peintre-Graveur Français."

NICOLAS BEATRIZET—(*continued*).

"M · ANGELVS INVE." B. 25.—D. 17. First state before the address of "Ant. Lafreri." 1180

Second state of the last mentioned with the address of "Ant. Lafreri." 1181

UNDESCRIBED COPY of the same, with variations, and the addition of seven swords resting on the arms of the Virgin. Inscribed "M. Angelvs, Inve Bonaroti. Gio Iacomo Rossi lé stampa in Roma Alla Pace. Con Licentia de Superiori." 1182

LAST JUDGMENT; in 10 pieces, joined together. From Michel Angelo's fresco in the Sistine Chapel. Second state with the address of Ant. Lafrerii, but before "ex nvnc Philippi Thomassini formis MDCXX." was added. B. 37.—D. 24. 1183

Bryan says nine sheets, Bartsch and Dumesnil eleven, but ten appears to be the right number.

FIGURE with folded arms, from the martyrdom of St. Peter. After Michel Angelo. No background. 1184

In the Catalogue of Dr. Wellesley's Italian prints this is attributed to Nicolas Beatrizet.

Duplicate of the last-mentioned. 1185

CONVERSION of St. PAUL. From the fresco by Michel Angelo in the Cappella Paulina. The monogram NB. at bottom on the right and on the left is inscribed "Ex. Typis Ant. Salamancae." B. 33.—D. 29. First state before the address "Giul. Rub. form." 1186

Duplicate of the last-mentioned in the same state. 1187

FALL of PHAETON. After Michel Angelo. In the centre at bottom is inscribed, "MICH · ANG · INV · N · BEATRIZET · LOTAR · RESTITVIT," and on the left the initials "A. L. F." B. 38.—D. 31. First state before the address of Losi. 1188

Second state, with the address "Apud Carolum Losi Anno 1773." 1189

TITYUS devoured by a Vulture. After Michel Angelo. B. 39.—D. 33. First state before the address of "Van Aelst." 1190

COPY, the composition reversed. Second state, with the address "Ant. Lafreri Formis," and "M · ANG · INVENT" 1191

A BACCHANALIAN subject, with several children carrying the body of the ass of Silenus. After Michel Angelo. B. 40.—D. 34. First state before the address of "Gio. Batt de Rossi." 1192

Copy of the last mentioned inscribed on the left at bottom "Ant. Lafrerij Formis Romæ 1553." 1193

Duplicate of the same. 1194

The SACRIFICE of a MAIDEN named Helena, a native of Lacedæmon, to appease the gods on the occasion of a Plague; erroneously called the Sacrifice of Iphigenia. After Michel Angelo. Inscribed "Iphigenia," on the altar. B. 43.—D. 37. Third state, the plate retouched. 1195

EQUESTRIAN STATUE of MARCUS AURELIUS. B. 87.—D. 90. Second state before the inscription "Petri de nobilibus Formis." 1196

Duplicate of the same state. 1197

ROME TRIUMPHANT. The city is allegorically represented as a woman wearing a helmet, seated on a throne, holding in the one hand a crown of laurel, and in the other a small dagger, inscribed "ROMA VICTRIX DE DACIA PROVINCIA SUBACTA TRIUMPHANS." B. 89.—D. 92. 1198

The ANTIQUE GROUP of LAOCOON and his SONS. B. 91.—D. 94. Probably a first undescribed state, being very fine, but the bottom margin is cut off. 1199

Second state of the same, with the address "Romæ Claudij Duchetti formis." 1200

BATTLE of the AMAZONS. Two sheets. From a basso-relievo; inscribed "Amazonvm pvgna," &c. B. 98.—D. 98. Second state, with the alteration of the word "Lothoringvs" into "Lotharingvs." 1201

PERSONIFICATION of the RIVER TIBER, with the infants Romulus and Remus. B. 96.—D. 100. Second state before the address "Henricus van Schoel excudit." 1202

OCEANUS. The ocean represented by the draped figure of a man, carrying an oar in one hand and resting the other on the head of a dolphin. B. 97.—D. 101. Second state before "Romæ Claudij Duchetti formis" was introduced in the middle of the bottom. 1203

DOMENICO DEL BARBIERE.

Painter and Etcher.

Born at Florence in 1501, worked 1540–1562.

Upper portion of the composition of the LAST JUDGMENT, with five angels bearing a column. After Michel Angelo. Inscribed "Domenico Fiorento in" on the right. B. 3. 1204

A GROUP of many Saints: at the bottom St. Bartholomew is seen holding his skin in his right hand, on the top on the left is inscribed "MICHELANGIOLO · INVNTRE · IN ROMA · NELA · CHAPELA · DELPAPA," and at the bottom "DOMENICO FIORENTINO." B. 2. 1205

ENEA VICO.

Born at Parma about 1519, died about 1568.

JUDITH giving the HEAD of HOLOFERNES to her attendant. After Michel Angelo. B. 1.. 1206

Duplicate of the last-mentioned, much injured. 1207

The ANNUNCIATION. After Tiziano Vecellio. Inscribed AEN · VIC · PARM · MD XLVIII. B. 3. 1208

The SEPULCHRE. St. John and one of the female saints supporting the Virgin, who has fainted at the sight of the corpse of her son. After Raffaello. B. 8. *See* the engraver's drawing, No. 191. 1209

The VIRGIN, sitting at the foot of the Cross, regarding with grief the dead body of Christ. After Giorgio Vasari. B. 9. 1210

The PROPHET ISAIAH. From the fresco by Michel Angelo painted in the Sistine Chapel. Inscribed "Esaias." B. 11. 1211

ST. GEORGE fighting the Dragon, which he has pierced with his lance. After Giulio Clovio. B. 12. 1212

CONVERSION of SAUL. After Francesco Floris. In two sheets. B. 13. 1213

The BATTLE of the Lapithæ and Centaurs. After Il Rosso. Dated underneath the engraver's initials, 1543. In an oval, inscribed at top to the left, "BELLVM AMAZONVM." B. 14. 1214

LEDA and the SWAN. After Michel Angelo. B. 26. 1215

Duplicate of the last-mentioned. 1216

There is a copy with the figures drawn in the same direction, inscribed at the right at bottom, "Ant. Lafrerij, Romæ." *See* No. 1113.

VULCAN and the CYCLOPES forging the arrows of Love. After Francesco Primaticcio. B. 31.* 1217

SUBJECT from the fabulous history of Albert d'Eyb. After Perino del Vaga. Inscribed beneath, "Virgilivm Elvdens Meritas, &c." B. 46. Second state with the address "Ant. Sal. exc." 1218

A BACCHANALIAN subject, with several children carrying the body of the ass of Silenus, while others are preparing viands. Reversed copy from the print by Beatrizet. *See* No. 1192. After Michel Angelo. B. 48. 1219

The ACADEMY of BACCIO BANDINELLI. From the painter's own design, and his portrait introduced. Inscribed "Romæ Petrus Paulus Palumbus formis." B. 49. First state before Bandinelli's name was inscribed on the book. 1220

* Bartsch says, Parmigiano, but in his description of the copy reversed, Vol. XVI. p. 403, 71, he says after Primaticcio, without knowing it was a copy from Vico.

GIOVANNI BATTISTA D' ANGELI, surnamed TORBIDO DEL MORO.

Painter and Etcher.

Born at Verona, in 1510, worked there and in Venice until 1568.

HOLY FAMILY, the Virgin and St. Anne placing the Infant Jesus in a bath. After Giulio Romano. B. 11. 1221

PHILIP SOYE.

Born probably in France, living in Rome 1568.

HOLY FAMILY—entitled "THE SILENCE." After Michel Angelo. N. 7. Second state, with the tablet and address erased. 1222

GIOVANNI GIACOMO CARAGLIO.

Designer and Engraver.

Born at Verona in 1512, worked at Verona and Rome, died at Parma about 1570.

The ANNUNCIATION. From a design by Raffaello. B. 2. 1223

The ANNUNCIATION. From a design by Tiziano Vecellio. B. 3. 1224

Duplicate of the last-mentioned. 1225

MERCURY bearing PSYCHE to Olympus. From a design by Raffaello. B. 50. 1226

A BATTLE-PIECE. Designed by Raffaello. Called "La bataille au bouclier sur la lance." B. 59. 1227

ÆNEAS bearing his father Anchises from the flames of Troy; group from the "Incendio del Borgo," painted by Raffaello in the Vatican. B. 60. 1228

Collections—Sir M. M. Sykes and Jonathan Blackburn.

ALEXANDER presenting a royal crown to Roxana, who is seated en déshabille and attended by cupids. From a design by Raffaello. B. 62. 1229

Collection—Monsieur Winckler.

RAPE of the SABINES. From a design by Baccio Bandinelli. Inscribed "RAPTVS SABINARO" on a pillar in the centre at the top of the building. B. 63. 1230

IXION embracing the cloud which Jupiter had substituted for the Queen of the Gods. From a design by Perino del Vaga. B. 1. Appendix. 1231

GIULIO BONASONE.

Painter and Engraver.

Born at Bologna in 1498; worked until 1574.

CREATION of EVE. From a design by Michel Angelo. B. 1. 1232

Second undescribed state of last mentioned, much worn, the name of Michel Angelo cut off, with a small S introduced in the centre at bottom, P at the left-hand corner, and F on the right. 1233

GIULIO BONASONE—(*continued*).

NOAH AND HIS FAMILY leaving the Ark. From a design by Raffaello. B. 4. 1234

THE CUP FOUND IN BENJAMIN'S SACK. From a design by Raffaello. Inscribed "RA · VR · IN."—"Petri de Nobilibus Formis." Copy by the master inscribing himself P. V. O. B. 6. 1235

JUDITH with the head of Holofernes. She is leaving the tent with her servant. From a design by Michel Angelo. B. 9. 1236

Duplicate of the same. 1237

The ADORATION of the SHEPHERDS. From a design by Giulio Romano. B. 38. 1238

JESUS CHRIST attached to the Cross. His blood caught by three Angels. After Tiziano Vecellio. B. 42. 1239

The VIRGIN seated at the foot of the Cross with the dead body of Christ, from a group of sculpture by Michel Angelo in the Chapel of the Chanoines of St. Peter. B. 53. 1240

HOLY FAMILY. The Virgin seated at the foot of a palm tree, the Infant Christ about to receive fruit from St. John. The picture by Raffaello is in the Imperial Gallery at Vienna. B. 59. 1241

The VIRGIN and INFANT JESUS in the clouds. St. John the Baptist, and St. Jerome sleeping crouched on the earth. From the picture by Parmigiano in the National Gallery. B. 62. 1242

A duplicate impression of the last. 1243

Collection—Count de Fries.

HOLY FAMILY. The Virgin seated near some ruins, sustaining with her right hand the Infant Christ, who stands on a cradle by St. John. After Raffaello. B. 63. 1244

The VIRGIN seated at the foot of the Cross between two children, who sustain the dead body of Christ. From a group of sculpture by Michel Angelo. B. 64. 1245

HOLY FAMILY. The Virgin enthroned, with St. John the Baptist on one side and St. Joseph on the other. After Michel Angelo. B. 66. 1246

Duplicate of the last-mentioned. 1247

Reversed copy of the same enlarged, on the book which the Virgin holds in her left hand, is inscribed "ne suscitetis," &c. 1248

HOLY FAMILY, with St. Elizabeth, St. John, and several other figures; the infant Christ holding a bird in his left hand. After Giulio Romano. B. 68. 1249

HOLY FAMILY, with St. John, in an extensive landscape. The Virgin and child reposing under a tree. After Tiziano Vecellio. 1250

For reversed copy of this print *see* Martino Rota—No. 1299.

ST. GEORGE fighting with the DRAGON. After Giulio Romano. B. 77. 1251

A PROPHET and a SIBYL, seated on either side of a cartouche, inscribed "IESSE, DAVID, SALAMON." After Michel Angelo. B. 78. 1252

STUDY of the figure of a naked man supporting a cross, introduced in the Last Judgment in the Sistine Chapel, probably intended by Michel Angelo for St. Peter; inscribed "A. S. SQDEBAT." B. 79. 1253

Duplicate of last-mentioned. 1254

LAST JUDGMENT. From the fresco by Michel Angelo in the Sistine Chapel. First state before the address. The shadows washed with sepia. B. 80. 1255

Second state of the same, with the words "Cum privilegio Summi Pontificis" added. 1256

SCIPIO wounded, retiring from battle, attended by several soldiers. After Polidoro Caldara; 1544. B. 81. 1257

PORTRAIT of MICHEL ANGELO. Inscribed "Qvantvm in Natvra. —M.D. XLVI." The second and smaller plate. B. 346. 1258

ANDREA MARELLI.

Worked in Italy 1560–1570.

The ASCENSION. After Raffaello. Inscribed "Andreas Marelli inc." Not described by Le Blanc.* 1259

GIOVANNI BATTISTA GHISI MANTOVANO.

Painter, Sculptor, Architect, and Engraver.

Born at Mantua about 1503, died there in 1575.

DAVID cutting off the head of Goliath. After Giulio Romano. Inscribed in the centre at the bottom, "Io · MANTVANVS · SCVLPTOR. MDXXXX." B. 6. 1260

* Manuel de l'Amateur d'Estampes par Ch. Le Blanc. Paris, 1854-6.

GIOVANNI BATTISTA GHISI—*(continued)*.

A NAVAL ENGAGEMENT between the Greeks and Trojans; on the left the four marine horses of Neptune are seen, but without the car. After Giulio Romano. In the centre at bottom is inscribed, "I. B. MANTVANVS SCVLPTOR. 1538." B. 20. 1261

Second and undescribed state of the same, with the address "Jo: Jacomo Rossi formis Romæ 1648 alla Pace" in the right hand corner. 1262

GERARDO FONTANA.

Working in Rome in 1579.

ADORATION of the SHEPHERDS. After Polidoro da Caravaggio. Inscribed "Girardo Fontana Fredo Fecit 1579." Copy D. from the print by Cornelius Cort. 1263

Copy E. from the same, inscribed "Callistus Ferantes formis Romae." 1264

GIOVANNI BATTISTA FONTANA.

Designer and Etcher.

Born at Verona in 1524, worked 1559–1580.

The DEATH of ST. PETER MARTYR. From the picture by Tiziano Vecellio in the church of St. Giovanni and St. Paolo at Venice, recently destroyed by fire. B. 23. 1265

GIULIO SANUTO.

Born at Venice about the year 1530, living in 1580.

VENUS embracing ADONIS, who is about to start for the chase. After Tiziano Vecellio. Not described by Bartsch. N.* 7. 1266

CHRIST on the CROSS, with his head inclined to the left, two angels draped and wingless resting on the clouds by his side, and a skull at the foot of the cross. After Michel Angelo. 1267

Huber in his catalogue of the Winckler Collection, vol. II., p. 617, 2770, 2771, describes two prints from this composition, one of them probably being a proof of the other before the dedication, but with figures of the Virgin and St. John, not found in the above, which may be, however, the one he attributes to Cherubino Alberti, No. 2772.

COPY reversed, inscribed "MICHAEL ANGELVS INVENTOR. *Venettis.*" 1268

LUCA BERTELLI.

Worked at Rome and Venice 1550—1580.

The LAST SUPPER. After Tiziano Vecellio. Upright composition, inscribed "Titianus," "Apud lucam Bertellum" within the margin. Le B. No. 9. 1269

---

*. Nagler's Neues allgemeines Künstler-Lexicon. München, 1835–1852.

TEMPTATION of SAINT ANTHONY. The Saint comforted by a vision of the Almighty, while three female demons and one male are endeavouring to lead him away. After Tintoretto. Not described by Le Blanc. 1270

ANTOINE LAFRERY.

Born at Salins, in Franche-Comté, 1512; worked in Rome, died about 1580.

BATTLE of the ROMANS with PYRRHUS. After Raffaello. Le B. 3. 1271

GIORGIO GHISI MANTOVANO.

Born at Mantua in 1520, died there in 1582.

The PROPHETS and SIBYLS. From the frescoes by Michel Angelo in the Sistine Chapel.

(1.) The Prophet Jeremiah. "HIEREMIAS." *Nic°. Van aelst formis Romæ.*" B. 17. 1272

(2.) The Prophet Joel. "IOEL." *G. M.* 1540, *Nic°. van aelst for.*" B. 18. 1273

(3.) The Persian Sibyl. "PERSICHA." *G. M. F.* 1540, *Nic°. van aelst for. Romæ.*" B. 19. 1274

(4.) The Delphic Sibyl. "DELPHICA." *G. M. F.* 1540, *Nic°. van aelst for. Romæ.*" B. 20. 1275

(5.) The Cumæan Sibyl. MICHAEL ANGELVS INVENT ET PINXIT GEORGIVS MANTVANVS FECIT. *Nic°. Van aelst formis Romæ.* B. 21. 1276

(6.) The Prophet Daniel. *G. M. F.* 1540. *Nic°. van aelst for. Romæ.* B. 22. 1277

LA DISPUTA DELL' SACRAMENTO. From one of the four great frescoes by Raffaello in the Camera della Segnatura, in the Vatican: in one great scene is represented the whole system of theology, as set forth by the Catholic Church. Inscribed, RAPHAEL VRB. IN. &c. B. 23. 1278

Undescribed early copy of the last mentioned; without the name of the engraver on the panel to the right, or that of "HIERONYMUS COCK PICTOR EXCV., M.D.LII" on the left. 1279

ST. PAUL in the SCHOOL of ATHENS. After Raffaello. On two sheets. B. 24. 1280

VENUS SEATED on a couch by the side of Vulcan, addressing Cupid, who stands before her on the left; a second Cupid is kneeling on the right bending his bow, and a third pushes back the curtains. After Perino del Vaga. B. 35. 1281

CUPID and PSYCHE crowned by Hymen. After Giulio Romano. B. 45. P. VI. 139, 45. Second state with the address of "Nicolo van aelst." 1282

VULCAN forging the darts of Love, accompanied by Venus. After Perino del Vaga. B. 54. 1283

GIORGIO GHISI MANTOVANO—(*continued*).

A duplicate of the last-mentioned. 1284

BIRTH of MEMNON, son of Tithonus and Aurora. From a picture by Giulio Romano in the Palazzo del Tè at Mantua. B. 57. 1285

CEPHALUS, the nymphs and other rural divinities weeping at the death of Procris. See Ovid, Met. VII. After Giulio Romano. Third state of the same, retouched by Philippe Thomassin. B. 61. *See* the engraver's drawing, No. 267. 1286

Duplicate of the last-mentioned. 1287

A PATIENT undergoing the operation of cupping. After Giulio Romano. B. 63. 1288

INTERIOR of a prison, with prisoners chained and tormented in various ways. After Giulio Romano. B. 66. 1289

An unexplained ALLEGORICAL SUBJECT, sometimes called Raffaello's Dream, and at others the Melancholy of Michel Angelo. It represents an old man looking at a shipwrecked vessel, while a nymph is approaching him. From a design ascribed to Luca Penni. B. 67. 1290

A duplicate of the same. 1291

ROMAN SOLDIERS conducting their slaves in a triumphal procession. After Giulio Romano. A large subject on two sheets. B. 68. 1292

ADAMO GHISI MANTOVANO.

Born at Mantua about 1530, working in 1585.

The FLAGELLATION. After Michel Angelo. B. 2. 1293

Collections—William Esdaile, William Bromley, and George Smith.

The FLAGELLATION. Early unfinished trial plate, being an undescribed copy reversed, of the last-mentioned print with variations, the men having rods in their hands raised in the air and the composition no background, excepting the base of the column; and only a few of the squares of the pavement are indicated. 1294

Another undescribed copy of the same, reduced in size and very inferior in execution. 1295

MARIO KARTARO.

Flourished at Rome 1567–1586.

The LAST JUDGMENT. From Michel Angelo's fresco in the Sistine Chapel. With the monogram and date of 1569. B. 19. 1296

The DEAD CHRIST in the lap of the Virgin, who is seated at the entrance of the tomb. After Michel Angelo, with a view of Jerusalem in the distance and the monogram of the engraver on the left at bottom, with the date 1569. Undescribed by Bartsch. Passavant, VI. 158, 37. 1297

MARTINO ROTA.

Born at Sebenico in Dalmatia about 1540, died about 1586.

MASSACRE of the INNOCENTS. After Tiziano Vecellio. B. 1. *See* the engraver's drawing No. 193. 1298

HOLY FAMILY, the Virgin and child reposing under a tree, in an extensive landscape. After Tiziano Vecellio. Reversed copy from the print by Giulio Bonasone. B. 2. *See* No. 1250. 1299

The JEWS interrogating JESUS CHRIST as to the tribute money. After Tiziano Vecellio. B. 5. 1300

The DEATH of ST. PETER MARTYR. From the picture by Tiziano Vecellio, in the Church of St. Giovanni and St. Paolo at Venice, recently destroyed by fire. B. 20. 1301

Duplicate of the same. 1302

LAST JUDGMENT. From Michel Angelo's fresco in the Sistine Chapel. Inscribed on a tablet, "SER^mo. EMANUELI PHILIBERTO SABAUDIÆ DUCI. D." And on another tablet is "1569." B. 28. *See* copy by Léonard Gaultier, Nos. 2401–3. 1303

DOMENICO VITUS.

Born about 1536, working until 1586.

ST. JOACHIM. After Andrea del Sarto. Inscribed "S. Ioachin Beatæ Virgin: &c." N. 5. 1304

DIANA GHISI MANTOVANA.

Working in Rome 1575–1588.

CHRIST, attended by the ten Apostles, delivering the keys to St. Peter. After Raffaello. B. 5. 1305

A duplicate of the last-mentioned. 1306

The VIRGIN and INFANT seated in the clouds, and beneath them the archangels Michael, Gabriel, and Raphael. Second state with the address "Romæ ex Chalcographia Dominici de Rubeis Hæredis Io. Iacobi de Rubeis, &c." B. 31. 1307

The ENTOMBMENT OF CHRIST. The Virgin seated in the centre of the composition with the dead body of her Son at her feet, his head and shoulders resting on her lap; St. Joseph stands behind and the Magdalen is seated on one side of the Virgin, and Martha on the other, all in extreme grief. Inscribed at

DIANA GHISI MANTOVANA—(*continued*).

bottom "Mich Agnelo Bonarota inuentore. Diana Mantuana fece." Undescribed by Bartsch and Passavant. The subject is figured in Landon, p. 50, but the print from which it is copied is ascribed to an anonymous master. 1308

The CONTINENCE of SCIPIO. After Giulio Romano. B. 33. 1309

HORATIUS COCLES saving himself after defending the bridge. From a design by Giulio Romano. B. 34. 1310

REGULUS punished by the Carthaginians by being placed in a barrel studded with nails. After Giulio Romano. B. 36. 1311

HERCULES, with the golden apples from the gardens of the Hesperides. A statue from the antique. Inscribed "Clavdii Dvchetti Formis." B. 38. 1312

BIRTH of Apollo and Diana in the island of Delos. After Giulio Romano. B. 39. Second state with the address "Horatius Pacificus Formis." 1313

The FESTIVAL of the GODS at the Nuptials of Cupid and Psyche. From the fresco by Giulio Romano in the Palazzo del Tè at Mantua, on three sheets. B. 40. 1314

A SLAVE extracting a thorn from his foot. From the antique. B. 42. 1315

GIOVANNI BATTISTA DE CAVALLERIIS.

Born at Brescia about the year 1530, died about 1590.

MOSES showing the people the new TABLES of the LAW. After Raffaello. Le B. 3. 1316

MARTYRDOM of ST. PETER. After Michel Angelo. Le B. 27. 1317

A duplicate of the same. 1318

AGOSTINO CARACCI.

Painter and Etcher.

Born at Bologna in 1558, died at Parma in 1601.

The YOUNG TOBIAS conducted by an ANGEL. After Raffaello da Reggio. The composition has been ascribed in error to Raffaello Sanzio, as the inscription implies. B. 3. 1319

The VIRGIN fainting near JESUS, whom Pilate is showing to the people. From Correggio's picture, formerly in the Prati Palace, Parma, but now in the National Gallery. On the left at the bottom is inscribed "Illmo et Rmo D. D.ño Henrico Caetano S. R. E.," &c. B. 20. Meyer,* 235. 1320

* Allgemeines Künstler-Lexikon. Dr. Julius Meyer. Leipzig, 1872.

Duplicate of the last-mentioned. 1321

Another impression of the same. 1322

The GREAT CRUCIFIXION, from the picture by Tintoretto in the Church of St. Roch, at Venice. On three sheets. B. 23. 1323

CHRIST and the WOMAN of SAMARIA. From Caracci's own design. B. 26. Undescribed state, with the address of Petrus Stephanonius, &c. 1324

The MARTYRDOM of ST. JUSTINA, from the picture by Paolo Veronese, in the Church of S. Giustina at Padua. On two sheets. B. 78. 1325

The VIRGIN and INFANT JESUS in a landscape, with the Magdalen and St. Jerome. After Correggio. Inscribed "Aug. Car. Bononæ incidit et impressit. 1586." Second state, with the address "Venetiis Donati Rascicotti formis." B. 95. Meyer, 144. 1326

The VIRGIN supporting with her arms the dead body of Jesus Christ; an angel holding his left hand. The crown of thorns is on the ground at the left; at the bottom is written, "Agu. Car. fe." "Paulli Caliarij Veronensis Opus." B. 102. Second state, inscribed "Giacomo Franco Forma." 1327

MERCURY and the Graces After Tintoretto. Inscribed "Spectator si scire cupis, &c." B. 117. 1328

MINERVA nourishing Peace and Plenty while protecting them from the designs of Mars. After Tintoretto. A. C. inscribed on a stone on the right. Inscribed "Sapientia Martem, &c." B. 118. 1329

MICHELE LUCCHESI.

Born at Rome in 1539, living in 1604.

MOSES striking the ROCK. With the address of A. Lafrerij. Not described by Le Blanc. 1330

Collection—Michael Rysbraeck.

MARTYRDOM of ST. PETER. After Michel Angelo. With the address of Ant. Lafrerii. Le B. 5. 1331

The figure of St. Peter from the same picture as the last. Inscribed "Michaelangelus pinxit in Vaticano." 1332

FALL of PHAETON. After Michel Angelo. Not described by Le Blanc. 1333

The BATHERS. A group of three figures from the cartoon of Pisa. After Michel Angelo. "M L" inscribed at the bottom to the right. Le B. 16. 1334

MICHELE LUCCHESI—(*continued*).

DREAM of HUMAN LIFE. After Michel Angelo. Inscribed "EGREGIVS MICHAELANGELVS BONAROTVS AVTOR," on the right at bottom above the M L, which with the "cum privilegio" appears to be stamped in, not printed. 1335

ANNIBALE CARACCI.

Painter and Etcher.

Born at Bologna in 1560, died in 1609.

SUSANNAH surprised by the ELDERS. From his own design, with inscription commencing "Ariminæ Gentis decus." B. 1. Second state, with the letters. 1336

Collections—Pierre Mariette, Jonathan Blackburne, and Sir M. M. Sykes.

The RECUMBENT MAGDALEN, who reclines on a bank with her hands clasped; under her on the earth or rock is inscribed "Carra: in" with the date "1591." 1337

FEDERIGO BAROCCI.

Painter and Etcher.

Born at Urbino in 1528, died there in 1612.

JESUS CHRIST appearing to St. Francis. Christ is seen above on clouds with Cherubim, between the Virgin and St. Augustine. From his own design. B. 4. 1338

RAFFAELLO GUIDI.

Born at Florence in 1540, working in 1614.

ÆNEAS carrying his Father ANCHISES from the burning City of Troy. After Federigo Barocci. N. 3. 1339

CHERUBINO ALBERTI.

Painter and Etcher.

Born at Borgo S. Sepolcro in 1552, died in 1615.

The DEAD BODY of CHRIST sustained by the Virgin, St. Joseph, and a female Saint. From a group of sculpture by Michel Angelo. Inscribed "Mich. Angeli Bonaroti Florentini Manu Sculpta Romae." "Cum privilegio D. Greg. XIII." B. 23. 1340

ST. JOHN the BAPTIST, standing with his head turned to the left. From the fresco by Michel Angelo in the Sistine Chapel. Inscribed "Nuda Veritas." B. 67. 1341

The PENITENT THIEF going to heaven. Figure from the fresco of the Last Judgment by Michel Angelo in the Sistine Chapel. Inscribed "Petit aethera." B. 68. 1342

Two of the DOOMED struggling with one another, the lower one raising his arm to save his ear from a blow. From the fresco of the Last Judgment by Michel Angelo in the Sistine Chapel. B. 70. 1343

Collection—Robert Balmanno.

FIGURES from the Last Judgment; four demons, and a serpent entwined round the body of a man. After Michel Angelo. B. 71. 1344

Duplicate of the same. 1345

TITLE—Design of many arches ornamented by different figures, among them the Prophet Daniel and the Sibyl Libica, from Michel Angelo's fresco in the Sistine Chapel. Inscribed "Opus quod in Capella, &c." B. 72. 1346

THE PROPHET ESAIAS SEATED, holding in his right hand a book. From Michel Angelo's fresco in the Sistine Chapel. Unfinished, as left by the etcher. B. 76. 1347

THE PROPHET DANIEL holding in his right hand a scroll. From Michel Angelo's fresco in the Sistine Chapel. The figure the reverse way to the one by Giorgio Ghisi. The plate unfinished, in the state it was left by Alberti. B. 77. 1348

FIGURE of a SOLDIER seen from behind in a Cartouche. From a figure by Michel Angelo in the Cappella Paulina in the Vatican. B. 143. This impression does not in every particular answer to Bartsch's description, inasmuch as the painter's mark and the word "Romae" appear on the left, and the words, *Cum privilegio*, &c. are omitted. 1349

A MAN seated, seen in profile and turned to the left, holding in his right hand drapery. After Michel Angelo. B. 148. 1350

A seated MAN whose face is seen in full, holding drapery with both hands. After Michel Angelo. B. 149. First state, before the Engraver's name and the address of Rossi. 1351

Second state, retouched by Philippe Thomassin. 1352

A MAN seated, seen from behind, in profile; a floating lock of hair above his forehead. After Michel Angelo. B. 150. 1353

Duplicate of the same. 1354

RAFFAELLO SCIAMINOSSI.

Painter and Etcher.

Born at Borgo San Sepolcro in 1576, working in 1620.

The REPOSE in EGYPT. After Federigo Barocci. B.29. Copy F.* Inscribed "Sancta Maria—Paulus Fürst excudit." *See* No. 2205. 1355

* *See* Zani, Part II., Vol. VI., page 70.

ANDREA ANDREANI.

Born at Mantua about the year 1540, died in 1623.

The TRIUMPH of JULIUS CÆSAR. After Andrea Mantegna. M. D. XCVIII. In 10 woodcuts printed in chiaroscuro with the title. B. 101–11.

(1.) Frontispiece, in the centre of which, at the top, is a bust of Vincentio Gonzaga, Duke of Mantua, and beneath it the title "Ser^mo Principi Vincẽtio Gõzagae D. G. Mantuae ac Montis Ferrati optimo duci. Tabulae Triumphi Caesaris, &c. Bernar. Malpitius Pict. Mant. F. Mantuae. MDXCVIIII." 1356

(2.) Musicians in advance, followed closely by soldiers bearing standards garnished with streamers, and surmounted by a bust of Romulus, the peacock of Juno, baskets of flowers, a goddess supporting a cornucopia of fruit, &c. Other warriors marching two by two, holding long poles attached to banners on which are depicted pictures of fortified towns, surrounded by armies, being stormed, captured, burnt, and destroyed. 1357

Duplicate of the last-mentioned. 1358

(3.) Life-size statues of the gods Jupiter and Juno, carried away from the temple in a two horse chariot, accompanied by a colossal bust of Cybele in another chariot drawn by a single horse, and a page carrying a small idol: the background represents the model of a temple, battering rams, and other machines for besieging purposes, followed by trophies of arms. 1359

Duplicate of the last-mentioned. 1360

(4.) More trophies of arms of every description, and youths bearing treasures, urns, vases filled with money, which are continued in the next picture. 1361

Duplicate of the last-mentioned. 1362

(5.) More treasures, and above martial trumpets from which ribbons are flying, inscribed with complimentary dedications to the triumphant demi-god, Julius Cæsar: then follow animals adorned for sacrifice, and a sacrificer carrying his pole-axe. 1363

Duplicate of the last-mentioned. 1364

(6.) Four elephants, nearly the whole draped contour of one seen in front, the others seen only in perspective, their heads being adorned with wreaths of flowers and fruit, and lighted candelabra resting on their backs, while handsome boys attend and feed the flames; other youths are leading the elephants. 1365

Duplicate of the last-mentioned. 1366

(7) Following the monster animals are the bearers of more treasure, probably gold, only in small vessels, and valuable booty consisting of the armour of the conquered kings and heroes. 1367

Duplicate of the last-mentioned. 1368

(8.) Prisoners marching in front with a girl of about ten years of age gaily dressed, walking beside her mother, behind whom are matrons with their grown-up daughters: strong men follow, dressed in long garments, among whom is a tall well-built man who looks back with a face filled with rage; then a group of attractive women, and in their midst a young bride, and a mother with her child on her right arm, while her left is occupied by a boy who wishes to be carried, but whom his grandmother is trying to appease. 1369

Duplicate of the last-mentioned. 1370

(9.) A group of musicians, and a youth in long flowing garments singing to the lyre, at the same time dancing and gesticulating, while buffoons are pointing and deriding; a man playing the bagpipes follows, and boys with clappers contribute to the din; soldiers with their heads turned indicate that the hero is approaching. 1371

Duplicate of the last-mentioned. 1372

(10.) Julius Cæsar seated in a chariot which is richly ornamented, while a youth holds a banner before him on which is inscribed, "veni vidi vici." The composition is crowded, and naked children are seen with branches between the wheels of the car and the horses. 1373

Duplicate of the last-mentioned. 1374

HERCULES strangling the NEMEAN LION. In chiaroscuro. After Raffaello. B. 119–17. 1375

ANONYMOUS.

16th century.

MARRIAGE of ST. CATHERINE. After Tiziano Vecellio. A large woodcut. P. VI. 235, 61. 1376

Baseggio attributes this print to Niccoletto Boldrini.

HERCULES strangling the Nemean Lion. After Raffaello. Early woodcut copied from Andreani's print, but reversed. Inscribed "RAPHÆL. VR. IN. V." B. 18. *See* No. 1375. 1377

ANONYMOUS—(*continued*).

The TRIUMPH of AMPHITRITE, who is riding on dolphins and attended by Cupids. After Luca Cambiaso. A woodcut, the shadows put in with a wash of bistre, to imitate a drawing, and the outline strengthened with the brush. P. VI. 238, 73. 1378

FRANCESCO VILLAMENA.

Born at Assisi about 1566, died about 1626.

A SET of TWENTY SCRIPTURAL SUBJECTS from Paintings by Raffaello in the Loggie of the Vatican, called Raffaello's Bible. With title.

(1.) "La Sacra Genesi figurata da Rafaele d' Urbino nelle Logge Vaticane, intagliata da Francesco Villamena, &c. In Roma appresso Gio Baſta: de Rossi Milanese, &c., 1626." The above title in a Gothic frame, with four cupids, and the arms of Cardinal Aldobrandini at the top. 1379

(2.) God creating Heaven.
"Confusam corporum molem Deus ex nihilo."—Gen. i. 1380

(3.) God dividing light from darkness.
"Aquæ fines constituit, ac terræ" &c.—Gen. i. 1381

(4.) God creating the Sun and the Moon.
"Solem, ac Lunam in cœlo procreat."—Gen. i. 1382

(5.) God creating the Animals.
"Brutas cuiusqȝ generis animantes creat."—Gen. i. 1383

(6.) God presenting Eve to Adam.
"Hominem procreat, mulierem ex Adami costa educit."—Gen. ii. 1384

(7.) The Temptation of Adam.
"Serpentis suasu Adam, atqȝ Eva fructum," &c.—Gen. iii. 1385

(8.) Adam and Eve driven from Paradise.
"E paradiso ab Angelo pelluntur."—Gen. iii. 1386

(9.) Adam cultivating the earth.
"Adam extra paradisum terram cum labore colit," &c.—Gen. iii. 1387

(10.) The sacrifices of Cain and Abel, and the death of Abel
"Deus reiectis Cain muneribus: Abel dona," &c.—Gen. iv. 1388

(11.) Noah building the Ark.
"Arcam Dei iussu Noe ad diluuium parat."—Gen. vi. 1389

(12.) The Deluge.
"Diluuio totus terrarum orbis inundatur."—Gen. vii. 1390

(13.) Noah and his family leaving the Ark.
"Post diluuium ex Arca animalia egrediuntur."—Gen. viii. 1391

(14.) Noah sacrificing to God.
"Noe Deo altare edificat, atqꝫ ex cunctis," &c.—Gen. viii. 1392

(15.) God addressing Noah and his sons.
"Deus Noe Iridem, pacis signum demonstrat."—Gen. ix. 1393

(16.) Melchisedec offering bread and wine to Abraham.
"Melcisedech Rex Salem, et sacerdos Abrahamo," &c.—Gen. xiv. 1394

(17.) The Nativity.
"Christus Dominus in præsepio ex matre Virgine nascitur."—Luc. ii. 1395

(18.) The Adoration of the Magi.
"Christus Dominus a Magis muneribus colitur."—Matt. ii. 1396

(19.) The Baptism of St. John.
"Cristus Dominus in Jordane a Joanne," &c.—Matt. iii. 1397

(20.) The Last Supper.
"Christus Dominus ultimam cœnam, cum Apostolis instituit."—Luc. xxii. 1398

(21.) The Resurrection.
"Christus Dominus die tertia a mortuis resurgit."—Matt. xxviii. 1399

NOAH SACRIFICING. A duplicate of the etching (14) from the last set. 1400

PRESENTATION in the Temple. After Paolo Veronese. 1401
This print was commenced by Agostino Caracci, and finished by Villamena.

HOLY FAMILY with St. Elizabeth, St. John, and St. Anne. After Raffaello. 1402

THE TAKING DOWN from the CROSS. After Federigo Barocci. 1403

GIOVANNI BATTISTA PASQUALINI.

Born at Cento, near Bologna, 1585, worked at Rome 1619–1630.

AURORA. From the fresco by Guido Reni in the Rospigliosi Palace. 1404

CRESTANO MENAROLA.

Painter and Engraver.

Worked in Venice, and died there in 1640.

THE DESCENT of the HOLY SPIRIT. After Jacopo da Ponte called Bassano. Le B. 2. 1405

GUIDO RENI.

Painter and Etcher.

Born at Bologna in 1575, died there in 1642.

The VIRGIN suckling the Infant Christ. The figure of Mary seen to the knees only. After Annibale Caracci. Inscribed "Lactasti sacro ubere." B. 51. 1406

REMIGIUS VUIBERT.

Born in Paris in 1607, working there in 1643.

THE TEMPTATION. After Raffaello. Inscribed "Rafael Vrbinas Pinxit Romae in Vaticano Remigius Vuibert Gallus sculpsit An. 1635." 1407

SIMONE CANTARINI, called SIMONE DA PESARO.

Painter and Etcher.

Born at Pesaro in 1612, died at Mantua in 1648.

MARS, VENUS, and CUPID. After Paolo Veronese. 1408

ANDREA CAMASSEI.

Painter and Etcher.

Born at Bevagna in 1601, died in 1648.

VIRGIN and CHILD, St. John, and St. Joseph. From his own design. 1409

GIOVANNI ANDREA PODESTA.

Born at Genoa about 1610, date of death not known.

BACCHUS and ARIADNE. After Tiziano Vecellio. From the picture now in the National Gallery. B. 6. 1410

A duplicate of the same. 1411

THE TRIUMPH of BACCHUS. After Tiziano Vecellio. With the address of G. G. Rossi "le Stamã alla Pace Roma." B. 7. 1412

A crowd of cupids assembled in a pleasant landscape before the statue of Venus, and occupied in gathering fruit and other amusements. Inscribed "All Ill^mo Sig^r. il Sig^r . . . G. A. P. D. D. — Titianus inu. — Romæ superiorum licentia, 1636. Apud Ioseph de Rubeis." B. 8. 1413

GIOVANNI CESARE TESTA.

Born at Rome about the year 1630, died in 1655.

DEATH of ST. JEROME. After Domenichino. 1414

GIOVANNI BATTISTA VANNI.

Born at Florence in 1599, died there in 1660.

MARRIAGE at CANA. After Paolo Veronese. 1415

JACINTUS PARIBENIUS.

Working in 1662. Very little respecting his life is known.

The VIRGIN and ST. JOSEPH adoring the INFANT JESUS. After Raffaello. Inscribed "Iacintus Paribenius formis Romæ." The composition is in a circle; the date, 1662, at the bottom underneath a coat of arms. N. 1. 1416

ELISABETTA SIRANI.

Born at Bologna in 1638, died in 1664.

VIRGIN and CHILD and ST. JOHN. After Raffaello. B. 154. 1417

ANGELO FALCONI.

Born at Naples in 1600, died in 1665.

The ENTOMBMENT. After Parmigiano. B. 13. 1418

CESARE FANTETTI.

Born at Florence in 1659. Date of death unknown.

RAFFAELLO'S BIBLE. Inscribed "Imagines veteris ac novi Testamenti a Raphaele Sanctio Vrbinate in Vaticani Palatii xystis, &c." Three engraved titles, with fifty-two illustrations after Raffaello. Thirty-seven by Cesare Fantetti, and the remainder by Pietro Aquila. In a volume. Le B. 2.

(1.) Third title. One of the Prophets seated, and holding with both hands a scroll, on which a Hebrew inscription is inscribed. Above him are two boys standing, and holding a tablet, on which is a Greek inscription "ΑΝΝΗ ΠΑΡΘΕΝΟΤΟΚΩ," &c., while supporting a festoon of foliage. "Raphael Urbin. Pinxit Romae in Aede Divi Augustini.—Cæsar Fantettus Romanus delin. et sculp.—Io Iacobus de Rubeis Formis Romæ ad Templũ Pacis cũ Priv. S. Pontif." 1419

(2.) God creating Heaven and Earth. "In principio creavit Devs Coelvm," &c. Pl. 1. 1420

(3.) God dividing Light from Darkness. "Divisit lvcem a tenebris," &c. Pl. 2. 1421

(4.) God creating the Sun and the Moon. "Fecit dvo lvminaria magna," &c. Pl. 3. 1422

(5.) God creating the Animals. "Creavit omnem Animam viventem," &c. "R. V. I. in Vaticani Palatij Xistis." Pl. 4. 1423

(6.) God presenting Eve to Adam. "Addvxit Eam ad Adam," &c. Pl. 5. 1424

CESARE FANTETTI—(*continued*).

(7.) The Temptation of Adam. "Decepta mvlier a serpente tvlit de frvctv illivs," &c. Pl. 6. 1425

(8.) Adam and Eve driven from Paradise. "Eiecitq. Adam: et collocavit ante Paradisvm," &c. Pl. 7. 1426

(9.) Adam cultivating the earth. "Concepit Heva et peperit Cain," &c. Pl. 8. 1427

(10.) Noah building the Ark. "Arcam sibi fecit Noë ex mandato Domini," &c. Pl. 9. 1428

(11.) The Deluge. "Cataractæ cœli apertæ svnt," &c. "R. V. I. in Vaticani Palatij Xistis." Pl. 10. 1429

(12.) Noah and his Family leaving the Ark. "Reversæ svnt aqvæ de terra," &c. Pl. 11. 1430

(13.) Noah sacrificing to God. "Ædificavit Noe altare," &c. Pl. 12. 1431

(14.) Melchisedec offering bread and wine to Abraham. "Ab hostivm cæde Abram reverso," &c. Pl. 13. 1432

(15.) God's promise to Abraham. "Svspice Cœlvm," &c. Pl. 14. 1433

(16.) Abraham entertaining the three Angels. "Apparvervnt ei tres viri," &c. Pl. 15. 1434

(17.) Lot's flight. "Edvcto Lot cvm vxore et filiabvs," &c. Pl. 16. 1435

(18.) God appearing to Isaac. "Apparvit Isaac Dñs," &c. Pl. 17. 1436

(19.) Isaac and Rebecca. "Prospiciens Abimelech per fenestram," &c. Pl. 18. 1437

(20.) Isaac blessing Jacob. "Dixit Iacob: ego svm primogenitvs tvvs Esav," &c. Pl. 19. 1438

(21.) Isaac blessing Esau. "Mihi qvoqve obsecro, vt benedicas." "R. V. I. in Vaticani Palatij Xystis." Pl. 20. 1439

(22.) Jacob's dream. "Vidit Iacob in somnis scalam stantem svper terram," &c. Pl. 21. 1440

(23.) Jacob and Rachel at the well. "Iacob ad pvtevm vidit Rachel," &c. Pl. 22. 1441

(24.) Jacob asking Laban's daughter in marriage. "Dixit Iacob: non ne pro Rachel," &c. Pl. 23. 1442

(25.) Jacob returning to his father. "Impositis liberis, et conivgibvs svper camelos," &c. Pl. 24. 1443

(26.) Joseph telling his dream to his brethren. "Per somnivm vidi fratres," &c. Pl. 25. 1444

(27.) Joseph sold by his brethren. "Extrahentes evm de cisterna," &c. Pl. 26. 1445

(28.) Potiphar's Wife and Joseph. "Apprehensa lacinia vestimenti," &c. Pl. 27. 1446

(29.) Joseph interpreting Pharaoh's dream. "Ioseph interpetratvr Pharaonis somnivm." Pl. 28. 1447

(30.) Moses taken out of the water. "Pharaonis filia, aperta fiscella," &c. Pl. 29. 1448

(31.) God appearing to Moses in the burning bush. "Apparvit Dominvs in flamma." "R. V. I. in Vaticani Palatij Xystis." Pl. 30. 1449

(32.) The passage through the Red Sea. "Extendit Moyses manvm contra mare," &c. Pl. 31. 1450

(33.) Moses striking the Rock. "Cvm elevasset Moyses manvm," &c. Pl. 32. 1451

(34.) God giving the Commandments to Moses. "Dedit Dominvs Moysi in Monte Sinai," &c. Pl. 33. 1452

(35.) The Israelites worshipping the Golden Calf. "Vidit Moyses Vitvlvm, et choros," &c. Pl. 34. 1453

(36.) God talking with Moses from the cloudy pillar. "Descendebat nvbis Colvmna," &c. Pl. 35. 1454

(37.) Moses presenting the Ten Commandments to the Israelites. "Descendit de Monte Sinai," &c. Pl. 36. 1455

(38.) David discovering Bathsheba bathing. "Vidit David de solario domvs regiæ Bethsabeam vxorem," &c. Pl. 44. 1456

GIOVANNI BATTISTA BOLOGNINI, the elder.

Born at Bologna in 1612, and died there in 1689.

The MASSACRE of the INNOCENTS. From Guido's painting in the Church of St. Dominic, at Bologna. B. I. 1457

Duplicate of the same; the inscription usually found prefixed to this engraving is printed from a separate plate, but both these impressions are without it. 1458

GIROLAMO ROSSI, called DE RUBEIS, the elder.

Born at Rome, worked until 1670.

VIRGIN and DEAD CHRIST. From a group in marble by Michel Angelo. (*See* No. 1182).

FALL of PHAETON. After Michel Angelo. With the date of 1649, and the address of Thomassinus. 1459

A MUSICAL PARTY. After Giorgione. 1460

JACQUES BLONDEAU.

Born at Langres in 1639, worked at Rome, and died in 1695.

Frontispiece to SIGISMUNDI AUGUSTI, &c. (*See* 1465–89), with a portrait of the Emperor Leopold II., under which is inscribed "Iac. Blondeau sculp." Not mentioned by Le Blanc. 1461

PIETRO SANTI BARTOLI.

Born at Perugia in 1635, worked at Rome, where he died in 1700.

The BIRTH of the VIRGIN. After Francesco Albani. Le B. 29. 1462

ADORATION of the MAGI. After Raffaello. In three sheets. Le B. 33. 1463

PASTORAL SUBJECT. The Infant Jupiter nursed by Amalthæa, and suckled by a goat. After Giulio Romano. Le B. 61. 1464

SIGISMUNDI AUGUSTI MANTUAM ADEUNTIS PROFECTIO AC TRIUMPHUS. A set of Friezes after Giulio Romano. Twenty-five plates, inclusive of the engraved title. Not mentioned by Le Blanc. 1465–89

PIETRO AQUILA.

Born at Palermo in 1624, died about 1700.

The FRESCOES in the LOGGIE of the VATICAN, entitled "Imagines Veteris ac Novi Testamenti a Raphaele," &c. "R. V. I. in Vat.—Petrus Aquila del. scul." inscribed on all, excepting those otherwise indicated.

(1.) First title with portrait of Queen Christina. Three-quarter length in an oval frame of laurel, in the centre of a panel of ornament, having a lion on one side and a lioness on the other, with the above inscription, &c. 1490

(2.) Second title, with portrait of Raffaello; bust in an oval frame, likewise in a panel of ornament, with allegorical figures of the Fine Arts in grief at the loss of the Painter, while Fame crowns him with laurel. A tablet in the centre with inscription in Latin. "Carol. Marattus inven. delin. Petrus Aquila sculp." 1491

(3.) The Priests carrying the Ark through the river Jordan. "Portantes Arcam Sacerdotes," &c. Pl. 37. 1492

(4.) The walls of Jericho falling down at the sound of the trumpets. "Arca Dñi septies circvit civitatem," &c. Pl. 38. 1493

(5.) Joshua commanding the Sun and the Moon to stand still. "Stetervnt Sol et Lvna ad nvtvm Iosve, Donec Israël," &c. Pl. 39. 1494

(6.) Joshua and Eleazar casting lots between Israel's sons for the inheritance of the land. "Eleazar Sacerdos, et Iosve Rex," &c. "R. V. I. in Vatic. Palatij Xystis." Pl. 40. 1495

(7.) Samuel anointing David. "Tvlit Samvel cornv olei, et vnxit David," &c. Pl. 41. 1496

(8.) David slaying Goliath. "Stetit David svper Goliath," &c. Pl. 42. 1497

(9.) David's triumph over the Syrians, and the carrying away of the spoil. "Svbacta Syria tvlit David Arma avrea," &c. Pl. 43. 1498

(10.) The anointing of Solomon. "Sacerdos cornv olei vnxit Salomonem," &c. Pl. 45. 1499

(11.) The Judgment of Solomon. "Ad testem in ivdicio Natvram vocavit sapientiss." &c. Pl. 46. 1500

(12.) The Queen of Sheba bringing presents to Solomon. "Saba Æthiopvm Regina venit ad Salomonem," &c. Pl. 47. 1501

(13.) The building of Solomon's Temple. "Præcepit Rex Salomon, vt tollerent lapides grandes," &c. Pl. 48. 1502

(14.) The Nativity of Christ. "Venervnt pastores et invenervnt Mariam, Ioseph," &c. Pl. 49. 1503

(15.) The Wise Men's Offering. "Procidentes Magi Adoravervnt evm," &c. Pl. 50. 1504

(16.) The Baptism of Saint John. "Venit Iesvs a Nazareth et Baptizatvs est a Iohanne," &c. Pl. 51. 1505

(17.) The Last Supper. "Discvmbentibvs et edentibvs Discipvlis," &c. Pl. 52. 1506

The BATTLE of CONSTANTINE. After Raffaello. On four sheets, Second state, with address of "Dominici de Rossi." Le Blanc, 86. 1507

GIOVANNI DOMENICO PICCHIANTI.

Designer and Engraver.

Born at Florence about 1670, date of death not known.

VIRGIN and CHILD. After Tiziano Vecellio. From the gallery of the Grand Duke of Tuscany. N. 8. 1508

The HUSBANDMAN. After Francesco da Ponte. From the gallery of the Grand Duke of Tuscany. N. 26. 1509

ANONYMOUS.

17th century.

HOLY FAMILY in a NICHE. After Michel Angelo. Inscribed "MICHAEL · ANGELVS · BONAROTVS · FLORENTINVS · PINXIT · IN VATICANO 15522." Probably a mistake, being intended for 1552. Not described by Bartsch. 1510

Duplicate of the last. 1511

CORONATION of the VIRGIN. After Annibale Caracci. Winckler II. 225, 1017. Not described by Bartsch. 1512

ANONYMOUS--(*continued*).

CHRIST CRUCIFIED between the two thieves. A skull at the base of the centre cross, which is made of planks; the others being formed of rough hewn trees. No accessory figures are introduced except two mounted standard bearers, who are leading infantry towards Jerusalem, which is seen in the distance. 1513

LAST JUDGMENT. From Michel Angelo's fresco in the Sistine Chapel. On the left at bottom is inscribed "M. Angel. inventor." Winckler, 621, 2794. Not described by Bartsch. 1514

Collection—Sir Thomas Lawrence.

ST. PETER'S VISION of unclean beasts. He reclines against a rock, with an open book at his feet. Three Angels above holding a sheet in which are a calf, a dog, chickens and rabbits. After Francesco Barbieri, called Guercino. Proof before letters. 1515

ST. FRANCIS receiving the INFANT CHRIST from the VIRGIN. After Francesco Vanni. *See* the Drawing, No. 182. 1516

The PROPHET JONAS, from Michel Angelo's fresco in the Sistine Chapel. Winckler, II. 619, 2780. An etching not described by Bartsch. 1517

MADONNA and SAINTS, with St. Jerome to the right. From Correggio's picture in the Academy of Parma. Etching. Inscribed, "ANT^{s} COR^{s} IN^{R}" on the left at bottom; FRAN^{CS} DV^{s} D" on the right. Not described by Meyer. 1518

MADONNA and Saints, with ST. JEROME. After Correggio. From the same. A poor etching of the 17th century. Inscribed, "Ant^{s}. de Corr^{s}. In." on the scroll held by the Saint. Meyer, 150. 1519

The MARTYRDOM of ST. CATHERINE, who kneels in the foreground with a crown before her, and a little pug dog near. The Emperor Maxentius enthroned on the right. Inscribed "Paolo Veronese pinx." on the left at bottom. 1520

DIANA and her NYMPHS with CALISTO. After Tiziano Vecellio. Five groups of verses of three lines each, in Italian, beneath; inscribed "Presso Carlo Losi l'anno 1773." 1521

HEAD of MEDUSA seen nearly full face. Snakes from her head have entwined round her neck and their tails are tied in a knot in front. Inscribed "Medvsa Phorci filia," &c. 1522

TWO CHILDREN supporting a cornice; they are represented nude, holding one another's hands, with drapery behind and below them: from a piece of sculpture by Michel Angelo. On a tablet beneath, "Mica·ange·inue." W. II. 630, 2852. 1523

LANDSCAPE. Three men playing at dice to the right of the foreground. After Annibale Caracci. Inscribed "An. Carac." W. II. 234, 79. 1524

CARLO SACCHI.

Painter and Etcher.

Born at Pavia in 1617, died in 1706.

The ADORATION of the MAGI, from the picture by Paolo Veronese, now in the National Gallery. 1525

Duplicate of the same. 1526

CARLO MARATTI

Painter and Etcher.

Born at Camurano in Ancona in 1625, died at Rome in 1713.

HELIODORUS driven from the TEMPLE. (*See* Maccabees, II. c. 3.) Pope Julius II. is introduced, borne in his pontifical chair. After Raffaello. Inscribed "Si Vendono da Arnoldo V. Wes- "terhout." B. 13. On two sheets. 1527

GIACOMO MARIA GIOVANNINI.

Painter and Engraver.

Born at Bologna in 1667, died at Parma in 1717.

ST. BENEDICT receiving presents in his hermitage from his followers. From the picture by Guido Reni, called "La Turbana." Le B. 40. 1528

Collection—Michael Rysbraeck.

GIUSEPPE MARIA MITELLI.

Painter and Etcher.

Born at Bologna in 1634, died in 1718.

The MAGDALEN washing the feet of CHRIST, who is seated at the table of Simon the Pharisee. After Paolo Veronese. B. 10. 1529

ST. LAWRENCE. After Paolo Veronese. Undescribed by Bartsch. 1530

FRANCESCO FARAONE AQUILA.

Designer and Engraver.

Born at Palermo in 1676, died about 1722.

A representation of the sufferings of a TOWN during the PLAGUE. After Raffaello. Same composition as that engraved by Marc Antonio, but enlarged. *See* Nos. 1054 and 1055. Le B. 171. 1531

ALEXANDER THE GREAT. Inscribed "Statua creduta d' Alessandro il Grande, &c." Plate 11 of "Raccolta di statve antiche e moderne data in lvce," &c. Le B. 75. 1532

GIOVANNI GIROLAMO FREZZA.

Born at Canemorto, near Tivoli, in 1667, working at Rome in 1728.

SACRIFICE of IPHIGENIA. After D. Zampieri, called Domenichino. Not described by Le Blanc. 1533

COSMO MOGALLI.

Designer and Engraver.

Born at Florence in 1667, died about 1730.

MOSES saved from the water. After Paolo Veronese. From the gallery of the Grand Duke of Tuscany. Le B. 7. 1534

Duplicate of the same. 1535

REPOSE in EGYPT, near some ruins in a landscape. After Antonio Allegri, called Correggio. From the gallery of the Grand Duke of Tuscany. Le B. 15. 1536

"La MADONNA dell' INFANNATA." The Virgin and Child with St. John and St. Elizabeth, on whose shoulders a young woman leans, and holds a bunch of grapes towards the infant Christ. After Raffaello. Six lines, commencing "Helisabet senior, &c." Le B. 21. 1537

HOLY FAMILY. The Infant Christ is seated on the ground. After Andrea del Sarto. From the gallery of the Grand Duke of Tuscany. Le B. 22. 1538

HOLY FAMILY, with a king kneeling and presenting a globe to the Infant Jesus. A Votive picture with architectural background. After Tiziano Vecellio. From the gallery of the Grand Duke of Tuscany. Le B. 23. 1539

HOLY FAMILY. The little St. John presenting a cross to the Infant Jesus. A landscape background. After Tiziano Vecellio. From the gallery of the Grand Duke of Tuscany. Le B. 24. 1540

Second state of the last-mentioned, with "9" at the top on the right. 1541

JACOPO RAILLARDI.

Probably an Italian. Of his life and works very little is known. Living in 1733.

The MARIES at the Tomb of Jesus, with an angel. From the picture by Annibale Caracci in the Philamarini Palace at Naples.*

GIOVANNI ANTONIO LORENZINI.

Born at Bologna in 1665, died in 1740.

MOSES striking the ROCK. After Jacopo da Ponte, called Il Bassano. From the gallery of the Grand Duke of Tuscany. Le B. 6. 1542

Duplicate of the same. 1543

* The fact of Raillardi having engraved this subject rests entirely on the authority of Naglor, but it will in all probability be found to be the plate engraved by Jean Louis Roullet, on which, in addition to a full title, appears "*Sumptibus Iac. Raillardi. Cum priuil. Regis Christ^mi*" in the right-hand corner at bottom. *See* No. 2413.

ANNUNCIATION of the VIRGIN. After Paolo Veronese. From the gallery of the Grand Duke of Tuscany. Le B. 11. 1544

La MADONNA della SEGGIOLA. After Raffaello. From the gallery of the Grand Duke of Tuscany. Le B. 18. 1545

MADONNA and CHILD; enthroned; with St. John and a Bishop of the Donataires. After Andrea del Sarto. From the gallery of the Grand Duke of Tuscany. Le B. 22. 1546

MADONNA enthroned, accompanied by four Saints. After Raffaello. From the gallery of the Grand Duke of Tuscany. Le B. 24. 1547

CHRIST insulted by the High Priest. After Jacopo da Ponte, called Il Bassano. From the gallery of the Grand Duke of Tuscany. Le B. 29. 1548

The ASCENSION of the VIRGIN, who appears in the clouds, and beneath her St. Catherine, St. John, St. Sebastian, and other saints. After Andrea del Sarto. From the gallery of the Grand Duke of Tuscany. Le B. 59. 1549

RAPE of the SABINES. After Valerio Bassanino. From the gallery of the Grand Duke of Tuscany. Le B. 66. 1550

ANDREA ZUCCHI.

Born at Venice about 1675, died in 1740.

ST. JOHN preaching; ruins on the right in the distance. From a picture by Paolo Veronese, formerly in the Church of St. Gemigniano at Venice. N. 26. 1551

ST. CHRISTOPHER. From a picture by Tiziano Vecellio in the Doge's Palace at Venice. N. 32. 1552

The BODY of ST. MARK carried away to the astonishment of his followers. From a picture by Jacopo Robusti, called Tintoretto in the Academy of St. Mark at Venice. N. 38. 1553

JOHANN JAKOB FREY.

Born at Lucerne in Switzerland in 1681, studied and died at Rome in 1752.

NOAH'S SACRIFICE. After Nicolas Poussin. Not described by Le Blanc. A.* 10. 1554

The HOLY FAMILY, called "La Vierge au berceau." From the picture by Raffaello in the Louvre. A copy of Edelinck's print. Le B. 15. 1555

CORONATION of the VIRGIN. After Annibale Caracci. Le B. 19. 1556

---

* Nicolaus Poussin, beschrieben von Dr. A. Andresen. Leipzig. 1863.

JOHANN JAKOB FREY—(*continued*).

ST. GREGORY kneeling on a cushion and accompanied by two Angels. After Annibale Caracci. Inscribed "Magnum Gregorium," &c. Le B. 28. 1557

SALOME, the daughter of Herodias, holding the head of St. John in a salver. After Guido Reni. Le B. 30. 1558

The COMMUNION of ST. JEROME. After Domenichino. Le B. 32. 1559

Duplicate of the last-mentioned. 1560

The ARCHANGEL MICHAEL. After Guido Reni. Le B. 33. 1561

Duplicate of the last-mentioned. 1562

The MARTYRDOM of ST. SEBASTIAN. After Domenichino. Le B. 37. 1563

The DEATH of ST. ANNE. After Andrea Sacchi. Le B. 39. 1564

The DOCTORS of the CHURCH consulting upon the Immaculateness of the Virgin. After Guido Reni. Le B. 45. 1565

Duplicate of the last-mentioned. 1566

CHARITY, with three Children. After Francesco Albani. Le B. 46. 1567

RAPE of EUROPA. After Francesco Albani. Le B. 52. 1568

HERCULES between Virtue and Vice. After Annibale Caracci. Le B. 55. 1569

AURORA, with the Hours dancing before the Chariot of the Sun. After Guido Reni. In two sheets. Le B. 57. 1570

CARLO GREGORI.

Born at Florence in 1719, died in 1759.

HOLY FAMILY in a landscape, with the Infant Christ riding on a lamb. After Raffaello. Le B. 5. 1571

PIETRO ANTONIO PAZZI.

Born at Florence in 1706, living in 1766.

MADONNA in the clouds, four saints adoring; called "La Madonna di Foligno." After Raffaello. 1572

GAETANO VASCELLINI.

Born at Castello S. Giovanni in 1740.

The MARIES at the TOMB of JESUS CHRIST. After Raffaello. 1573

JACOPO DA LEONARDIS.

Born at Palma in 1723, died in 1775.

The GOLDEN CALF. After Tintoretto. Le B. 1. 1574

The LAST JUDGMENT. After Tintoretto. Le B. 4. 1575

CARLO ANTONIO PISARRI.

Painter and Engraver.

Worked at Bologna. Died in 1780.

ST. CECILIA. From the celebrated picture by Raffaello at Bologna. N. 4. 1576

Duplicate of the same. 1577

GIOVANNI DAVID.

Designer and Engraver.

Working in Venice in 1776.

The MARTYRDOM of ST. JAMES and ST. CHRISTOPHER. Five subjects. Painted by Andrea Mantegna in the Church of the Eremitani at Padua. Le B. 2–6.

(1.) Title.—Portrait of Andrea Mantegna in a bas-relief supported by four cupids, two of whom hold a festoon of fruit and flowers. A landscape background. Inscribed "G. David Gen. del. e f. MDCCLXXVI." 1578

(2.) St. Christopher tied to a column, soldiers armed with bows, &c. 1579

(3.) St. James restoring sight to a blind man. 1580

(4.) The martyrdom of St. James. 1581

(5.) The removal of the body of St. Christopher after his martyrdom. 1582

CARLO ORSOLINI.

Born at Venice about 1710, died in 1780.

"PANIS ANGELORUM," &c. A female kneeling and pointing to a little dog, which the Saviour appears to be blessing; a young man looks on. Three of the Apostles seen behind. Cherubim above, with the holy wafer. After Sebastiano Ricci. Inscribed "Panis Angelorum non mitemdus (*sic*) canibus. Sebas: Ricci in. et del. Car. Orsolini, sculp." Not described by Le Blanc. *See* the drawing No. 256. 1583

GIROLAMO CARATTONI.

Working in Rome in 1781.

NOAH and his SONS. After Michel Angelo. Not described by Le Blanc. 1584

HOLY FAMILY and ST. JOHN, with the CRADLE. After Giulio Romano. Le B. 1. 1585

GIROLAMO CARATTONI—(*continued*).

The SACRIFICE of NOAH. After Michel Angelo. Not described by Le Blanc. 1586

FRESCOES in the LOGGIE of the VATICAN, entitled "Picturæ Peristylii Vaticani, manus Raphaelis Sancii, &c."

(1.) Noah building the Ark. "Arcam sibi fecit Noe," &c. Pl. 9. 1587

(2.) The Deluge. "Cataractæ cœli apertæ sunt," &c. Pl. 10. 1588

(3.) Noah and his family leaving the Ark. "Reversæ sunt aquae de terra," &c. Pl. 11. 1589

(4.) Noah sacrificing to God. "Ædificavit Noe altare Domino," &c. Pl. 12. 1590

(5.) Melchisedec offering bread and wine to Abraham. "Ab hostium cæde Abram," &c. Pl. 13. 1591

(6.) God's promise to Abraham. "Suspice cœlum et numera," &c. Pl. 14. 1592

(7.) Abraham entertaining the three Angels. "Apparuerunt ei tres viri," &c. Pl. 15. 1593

GIOVANNI BATTISTA DASORI.

Working in 1781.

FRESCOES in the LOGGIE of the VATICAN, entitled "Picturæ Peristylii Vaticani, manus Raphaelis Sancii, &c."

(1.) David's triumph over the Syrians, and the carrying away of the spoil. "Subacta Syria tulit David arma," &c. Pl. 43. 1594

(2.) David discovering Bathsheba bathing. "Vidit David de solario domus," &c. Pl. 44. 1595

ANTONIO CAPELLAN.

Born at Verona in 1740, worked at Venice and Rome, living in 1782.

The CREATION of Eve. After Michel Angelo. From Gavin Hamilton's "Schola Italica Picturæ, &c." Pl. 4. Inscribed "Ædificavit Dominus, &c." Le B. 32. 1596

Duplicate of the last-mentioned. 1597

ADAM and EVE tasting of the forbidden fruit, and the EXPULSION. After Michel Angelo. From Gavin Hamilton's "Schola Italica Picturæ &c." Pl. 3. Le B. 31. 1598

Duplicate of the last-mentioned. 1599

ST. JOHN preaching in the Desert. After Raffaello. Le B. 2. 1600

The MARRIAGE of ST. CATHERINE. After Correggio. Le B. 33. Meyer, 217. 1601

CARLO FAUCCI.

Born at Florence in 1729, worked in England for Boydell, died in 1784.

SILENUS intoxicated and crowned with vine leaves, supported by two satyrs, a faun on the right plays the pipes, a draped nymph squeezes grapes on his face and bosom with both hands, a third satyr and a woman bearing a torch follow, and two children are carrying fruit. B. 101, 56. Inscribed "A Bacchanalian. From the original picture by Sir Peter Paul Rubens, in the collection of Thomas Lewis, Esq. J. P. Cipriani, del.—11 April 1763." Unfinished proof before letters. 1602

CIRO SANTI.

Born at Bologna. Flourished 1775–1787.

ROMAN CHARITY. After Guido Reni. Inscribed "Cyrus Sanctius delint. et sculpt. Romæ 1775." 1603

ALOYSIO CUNEGO.

Born at Verona in 1750, worked in Italy and Germany, working in 1789.

FRESCOES in the LOGGIE of the VATICAN, entitled "Picturæ Peristylii Vaticani, manus Raphaelis Sancii," &c. Le B. 10–16.

(1.) Title, as above, inscribed in a border with medallions and sphinxes above, and columns at the side partly formed by standing female figures. Similar borders are used throughout the series. 1604

(2.) God dividing light from darkness. "Divisit lucem a tenebris," &c. Pl. 1. 1605

(3.) God creating Heaven. "In principio creavit," &c. Pl. 2. 1606

(4.) God creating the Sun and the Moon. "Fecit duo luminaria magna," &c. Pl. 3. 1607

(5.) God creating the Animals. "Et fecit Deus bestias terræ," &c. Pl. 4. 1608

(6.) Jacob's dream. "Vidit Jacob in somnis scalam," &c. Pl. 21. 1609

(7.) Jacob asking Laban's daughter in marriage. "Dixit Jacob non ne pro Rachel," &c. Pl. 23. 1610

(8.) Jacob returns to his father. "Impositis liberis et coniugibus, &c." Pl. 24. 1611

ILLUSTRATIONS to "RACCOLTA DI CINQANTADUE QUADRETTI DIPINTI a fresco da Raffaelle. Roma, 1820."

(1.) Isaac blessing Esau. "Mihi quoque obsecro, ut benedicas," &c. Pl. 20. 1612

(2.) Jacob asking Laban's daughter in marriage. "Dixit Jacob, non ne pro Rachel servivi septem annis!" &c. Pl. 23. 1613

(3.) The Priests carrying the Ark through the river Jordan. "Portantes Arcam sacerdotes," &c. Pl. 37. 1614

ALOYSIO CUNEGO—(*continued*).

(4.) The Anointing of Solomon. "Sacerdos cornu olei unxit Salomonem," &c. Pl. 45. 1615

ST. AGNES. After Andrea del Sarto. Inscribed "Ranieri Allegranti del. Pisa, 1781." Le B. 7. 1616

RAPE of DANAE. After Correggio. Le B. 20. Meyer 275. Proof before the inscription. 1617

ANDREA ROSSI.

Born about 1726, worked in Rome, died in 1790.

GLADIATOR MORIBONDO. From Choix des Meilleures Statues Antiques. For other illustrations of the same work, *see* Piranesi, Nos. 1743–49. 1618

GIOVANNI VITALBA.

Flourished about 1760, worked in England, living in 1790.

The ANNUNCIATION. After Michel Angelo. Not described by Nagler. 1619

IL CONTE CAVALIERE CARLO LASINIO.

Born at Trevigi about 1757, working in 1791.

SET of the PLANETS: on the ceiling of the Sala Borgia in the Vatican. Venus, Saturnus, Luna, Sol, Jupiter, Mars, and Mercurius. From paintings by Perino del Vaga and Giovanni da Udine. And a frontispiece with a portrait of Galileo. Le B. 106. 1620–27

"LOGGE del VATICANO." Thirteen plates, without the title, which is dedicated to Baron Ermanno de Schubart, and gives a full view of the interior of the Loggie. (*See* No. 1930). They are divided into two series. The first, I. to VIII. (including the title), each plate giving the details of two pilasters side by side; the second, I. to VI., arranged in a similar manner. Not described by Director Charles Ruland in the proofs under revision of his catalogue of the Royal Raffaello Collection at Windsor. 1628–40

DOMENICO CUNEGO.

Born at Verona in 1727, worked in London, died at Rome in 1794.

The CREATION of LIGHT. From Michel Angelo's fresco in the Sistine Chapel. Inscribed "Divisit lucem a tenebris," &c. Not described by Le Blanc. 1641

The CREATION of the SUN and MOON. From Michel Angelo's fresco in the Sistine Chapel. Inscribed "Germinet terra Herbam Virentem." "Fecitque Deus duo luminaria magna." 1642

The DELUGE. After Nicolas Poussin. Le B. 2. A. 5. 1643

CHRIST BEARING THE CROSS. "Lo Spasimo di Sicilia." After Raffaello. Le B. 15. 1644

The DEAD CHRIST, with the two Maries and the same number of Angels. From Domenichino's picture in the Cappella Nolfi at Fano. Le B. 17. 1645

VIRGIN and CHILD and SAINTS. After Tiziano Vecellio. Not described by Le Blanc. 1646

Duplicate of the last-mentioned printed on silk. 1647

RETURN of the PRODIGAL SON. After Guercino. Not described by Le Blanc. 1648

LAST JUDGMENT. After Michel Angelo. Dated 1780. In outline. Le B. 24. 1649

ANGLE in the SISTINE CHAPEL, with women and children. After Michel Angelo. Le B. 25. 1650

CREATION of ADAM. After Michel Angelo. In the Sistine Chapel. From Gavin Hamilton's "Schola Italica Picturæ," Pl. 2. Le B. 33. 1651

Duplicate of the last-mentioned. 1652

Another impression of the same. 1653

The EXPULSION. From Michel Angelo's fresco in the Sistine Chapel. Not described by Le Blanc. 1654

Duplicate of the same. 1655

TRIUMPH of GALATEA. After Raffaello. From the picture in the Barberini Palace. "Schola Italica Picturæ." Pl. 8. Le B. 34. 1656

RAPHAEL'S MISTRESS, called "La Fornarina." After Raffaello. "Schola Italica Picturæ." Pl. 9. Le B. 35. 1657

MOSES with the Tables. After Parmigiano. "Schola Italica Picturæ." Pl. 16. Le B. 36. 1658

RAPE of GANYMEDE. After Tiziano Vecellio. "Schola Italica Picturæ." Pl. 22. Le B. 39. 1659

Duplicate of the same. 1660

PORTRAIT of a MAN whose name is unknown. After Jacopo da Ponte, called Il Bassano. "Schola Italica Picturæ." Pl. 25. Le B. 40. 1661

"PROVIDENTIA." After Lodovico Caracci. "Schola Italica Picturæ." Pl. 27. Le B. 41. 1662

BIRTH of JOHN the BAPTIST. After Lodovico Caracci. "Schola Italica Picturæ." Pl. 28. Le B. 42. 1663

Duplicate of the same. 1664

DOMENICO CUNEGO—(*continued*).

APOLLO and SILENUS. After Annibale Caracci. "Schola Italica Picturæ." Pl. 30. Le B. 44. 1665

Duplicate of the same. 1666

TRIUMPH of GALATEA. From the fresco by Agostino Caracci. In the Farnese Gallery. "Schola Italica Picturæ." Pl. 31. Le B. 45. 1667

ST. CECILIA receiving the palm of Martyrdom. After Domenichino. "Schola Italica Picturæ." Pl. 32. Le B. 46. 1668

APOLLO and HYACINTH. After Domenichino. "Schola Italica Picturæ." Pl. 33. Le B. 47. 1669

The MAGDALEN. After Guido Reni. "Schola Italica Picturæ." Pl. 34. Le B. 43. 1670

The MAGDALEN. Whole length reclining. After Annibale Caracci. Inscribed "S. Maria Magdalene." "Annibale Carracci. Dome Cunego." "Schola Italica Picturæ." Pl. 29. Le B. 43. 1671

ST. JEROME. After Guido Reni. "Schola Italica Picturæ." Pl. 35. Le B. 49. 1672

LOT. After Guido Reni. "Schola Italica Picturæ." No. 36. Le B. 50. 1673

GIUSEPPE SFORZA PERINI.

Born at Rome about 1748, living in 1795.

The FORTUNE TELLER. A gipsy telling a young soldier's fortune, from the picture by Caravaggio in the Louvre. N. 8. 1674

FRONTISPIECE to "Schola Italica Picturæ." By Gavin Hamilton, with two figures after Michel Angelo. N. 11. 1675

Duplicate of the same. 1676

CAMILLO TINTI.

Born at Rome about the year 1738, died in 1796.

FRESCOES in the LOGGIE of the VATICAN, entitled "Picturæ Peristylii Vaticani, manus Raphaelis Sancii, &c."

(1.) Samuel anointing David. "Tulit Samuel cornu olei et unxit," &c. Pl. 41. 1677

(2.) David slaying Goliath. "Stetit David super Goliath præciditq." &c. Pl. 42. 1678

RAPHAEL conducting TOBIAS. After Raffaellino del Garbo. Not described by Nagler. 1679

The NAMING of ST. JOHN. After Andrea del Sarto. Inscribed "Johannes est nomen ejus." N. 3. 1680

MARRIAGE of ST. CATHERINE. After Parmigiano. N. 5. 1681

Duplicate of the last-mentioned. 1682

ALESSANDRO MOCHETTI.

Born in 1760. Working at Rome in 1797.

FRESCOES in the LOGGIE of the VATICAN, entitled "Picturæ Peristylii Vaticani, manus Raphaelis Sancii, &c."

(1.) God appearing to Isaac. "Apparuit Isaac Dñs et ait," &c. Pl. 17. 1683

(2.) Isaac and Rebecca. "Prospiciens Abimelech per fenestram," &c. Pl. 18. 1684

(3.) Isaac blessing Jacob. "Dixit Jacob: Ego sum primogenitus," &c. Pl. 19. 1685

(4.) Isaac blessing Esau. "Mihi quoque obsecro," &c. Pl. 20. 1686

(5.) Jacob and Rachel at the well. "Jacob ad puteum vidit Rachel," &c. Pl. 22. 1687

(6.) The Finding of Moses "Pharaonis filia aperta fiscella," &c. Pl. 29. 1688

(7.) God appearing to Moses in the Burning Bush. "Apparuit Dominus in flamma ignis," &c. Pl. 30. 1689

(8.) The Passage through the Red Sea. "Extendit Moyses manum contra mare," &c. Pl. 31. 1690

(9.) Moses striking the Rock. "Cum elevasset Moyses manum percutiens," &c. Pl. 32. 1691.

GIACOMO BOSSI.

Born at Rome, working from 1782 to 1798.

FRESCOES in the LOGGIE of the VATICAN, entitled "Picturæ Peristylii Vaticani, manus Raphaelis Sancii, &c."

(1.) Joseph telling his Dream to his Brethren. "Per somnium vidi fratres consurgere," &c. Pl. 25. 1692

(2.) Joseph interpreting Pharaoh's dream. "Joseph interpretatur Pharaonis somnium." Pl. 26. 1693

(3.) The Nativity of Christ. "Venerunt pastores et invenerunt Mariam Joseph," &c. Pl. 49. 1694

(4.) The Wise Men's Offering. "Procidentes Magi adoraverunt," &c. Pl. 50. 1695

(5.) The Baptism of Jesus Christ by St. John. "Venit Jesus a Nazareth et baptizatus," &c. Pl. 51. 1696

(6.) The Last Supper. "Discumbentibus et edentibus discipulis," &c. Pl. 52. 1697

The ASSUMPTION of the VIRGIN and her coronation in Heaven. After Raffaello. Le B. 1. 1698

NATALE SCHIAVONI.

Painter and Engraver.

Born at Chiozza in 1777.

The ENTOMBMENT of CHRIST. After Tiziano Vecellio. N. 5. 1699

BENIGNO BOSSI.

Designer and Engraver.

Born at Porto d' Arcisato in 1727. Worked in Nuremberg, Dresden, and Parma. Died in 1801.

ST. CATHERINE. From the celebrated picture by Francesco Mazzuoli, belonging to the family of Sanvitali. Le B. 3. 1700

GIOVANNI DAL PIAN.

Born at Venice in 1769, died in 1801.

FAMILY of DARIUS presented to Alexander the Great. After Paolo Veronese. In aquatint. Not described by Nagler. 1701

GIOVANNI VOLPATO.

Designer and Engraver.

Born at Bassano in 1738, died in 1802.

The MAGDALEN anointing the feet of Christ in the house of Simon the Pharisee. After Paolo Veronese. N. 8. 9. 1702

Duplicate of the same. 1703

The FOUR SIBYLS. From the paintings by Raffaello in the church of S. Maria delle Pace. N. 9. 1–4. 1704

Duplicate of the same. 1705

The MARRIAGE of ALEXANDER and ROXANA. After Raffaello. Inscribed "Alexandri et Roxanæ Nuptiæ." N. 9. 5. 1706

MODESTY and VANITY. After Leonardo da Vinci. N. 9. 6. 1707

CHRIST PRAYING on the MOUNT of OLIVES. After Correggio. "Schola Italica Picturæ." Pl. 18. N. 9. 8. Meyer, 232. 1708

Duplicate of the same. 1709

MARRIAGE in CANA. After Tintoretto. N. 9. 10. 1710

SET of SIX LARGE FIGURES from the Sistine Chapel. After Michel Angelo. Drawn by S. Tofanelli. N. 11. 1. 4.

" Sibilla Cumæa." 1711
" Sibilla Erithræa." 1712
" Sibilla Delphica." 1713
" Ioel Propheta." 1714
" Zacherias Propheta." 1715
" Daniel Propheta." 1716

GAETANO GANDOLFI.

Painter and Etcher.

Born at S. Matteo della Decima in the Bolognese in 1734, died in 1802.

ADORATION of the SHEPHERDS. After Niccolo Abati. Le B. 1. 1717

WOMAN with VASE. After Guercino. Not described by Le Blanc. 1718

GIUSEPPE CAMERATA.

Designer and Engraver.

Born at Frascati in 1718, worked in Italy, Vienna, and Dresden. Died in 1803.

SAINT ROCH distributing Alms. After Annibale Caracci. Le B. 13. 1719

FERDINANDO GREGORI.

Born at Florence in 1743, died in 1804.

LAOCOON. From the Antique. Le B. 29. 1720

Duplicate of the same. 1721

FIGURE of HERCULES. From an antique bronze. Inscribed "Della medesima grandezza appresso Tommaso Patch.—Ferd. Gregorj delin et Scul." Not described by Le Blanc. 1722

PEACE and WAR. After P. P. Rubens. Not described by Le Blanc. Engraved also by Antoine Jean Duclos. *See* No. 2602. 1723

FRANCESCO POZZI.

Born at Rome in 1750, died in 1805.

The CHARIOT of AURORA. After Guido Reni. 1724

FRESCOES in the LOGGIE of the VATICAN, entitled "Picturæ Peristylii Vaticani, manus Raphaelis Sancii, &c."

(1.) God giving the Commandments to Moses. "Dedit Dominus Moysi in Monte," &c. Pl. 33. 1725

(2.) The Israelites worshipping the Golden Calf. "Vidit Moyses vitulum et choros," &c. Pl. 34. 1726

(3.) God talking with Moses from the cloudy pillar. "Descendebat nubis columna et loquebatur," &c. Pl. 35. 1727

(4.) Moses presenting the Ten Commandments to the Israelites. "Descendit de Monte Sinai tenens," &c. Pl. 36. 1728

GIULIO TRABALLESI.

Designer, Engraver, and Etcher.

Born at Florence about the year 1728, living in 1808.

HOLY FAMILY with St. Margaret. After Parmigiano. 1729

GUGLIELMO MORGHEN.

Born at Rome, and worked from 1790 to 1809.

FRESCOES in the LOGGIE of the VATICAN, entitled "Picturæ Peristylii Vaticani, manus Raphaelis Sancii, &c."

Lot's Flight. "Deducto Lot cum uxore et filiabus," &c. Pl. 16. 1730

VENUS disarming LOVE. After Correggio. Not described by Le Blanc. Meyer, 462. 1731

FRANCESCO CECCHINI.

Worked in Rome at the end of the 18th and the beginning of the 19th century.

FRESCOES in the LOGGIE of the VATICAN, entitled "Picturæ Peristylii Vaticani, manus Raphaelis Sancii, &c."

(1.) Potiphar's Wife and Joseph. "Apprehensa lacinia vestimenti," &c. Pl. 27. 1732

(2.) Joseph sold by his Brothers. "Extrahentes eum de cisterna," &c. Pl. 28. 1733

(3.) The anointing of Solomon. "Sacerdos cornu olei unxit Salomonem," &c. Pl. 45. 1734

(4.) The Judgment of Solomon. "Ad testem in judicio naturam," &c. Pl. 46. 1735

(5.) The Queen of Sheba bringing presents to Solomon. "Saba Æthiopum Regina venit ad Salomonem," &c. Pl. 47. 1736

(6.) The building of Solomon's temple. "Præcepit rex Salomon ut tollerent lapides," &c. Pl. 48. 1737

The ADORATION of the Shepherds. After Pietro Perugino. Le B. 2. 1738

LUIGI SCHIAVONETTI.

Designer and Engraver.

Born at Bassano in 1765, worked in London and died there in 1810.

LOT and his DAUGHTERS. From a picture by Guido Reni in the Gallery of the Marquis of Lansdowne. "By Schiavonetti and Tomkins." Not described by Nagler. 1739

CARTOON of PISA. From the celebrated composition of Michel Angelo, representing the surprise of soldiers on the banks of the Arno. Unfinished proof. 1740

Finished proof of the same. 1741

PUCK. After Sir Joshua Reynolds, P.R.A. Not described by Nagler. 1742

FRANCESCO PIRANESI.

Born at Rome in 1756, died at Paris in 1810.

STATUE of an AMAZON. Inscribed "Amazone vestita di finissima Veste succinta legata sotto il petto, &c." "Choix des Meilleures Statues Antiques." Pl. 7. 1743

STATUA di FILOSOFO. "Choix des Meilleures Statues Antiques." Pl. 13. 1744

EROE COMBATTENTE. "Choix des Meilleures Statues Antiques." Pl. 24. 1745

SILENO EDUCATORE di BACCO. "Choix des Meilleures Statues Antiques." Pl. 26. 1746

ERCOLE in RIPOSO. "Choix des Meilleures Statues Antiques. Pl. 30. 1747

FAUNO DORMENTE. "Choix des Meilleures Statues Antiques" Pl. 34. 1748

VENUS and CUPID. "Venere con Amore sul delfino." "Choix des Meilleures Statues Antiques." Pl. 37. 1749

PIETRO MARCO VITALI.

Born at Venice about 1755, died in 1810.

LA MADONNA della Casa d' Alba. After Raffaello. Inscribed "Vitali sculp. Romae P. Folo perf." 1750

GIOVANNI PETRINI.

Born in the middle of the 18th century, working at Rome in 1810.

FRESCOES in the LOGGIE of the VATICAN, entitled "Picturæ Peristylii Vaticani, manus Raphaelis Sancii," &c.

(1.) God presenting Eve to Adam. "Adduxit eam ad Adam," &c. Pl. 5. 1751

(2.) The Temptation of Adam. "Decepta mulier a serpente," &c. Pl. 6. 1752

(3.) Adam and Eve driven from Paradise. "Ejecitq. Adam et collocavit," &c. Pl. 7. 1753

(4.) Adam cultivating the earth. "Concepit Heva et peperit Cain," &c. Pl. 8. 1754

(5.) The Priests carrying the Ark through the river Jordan. "Portantes arcam sacerdotes stabant," &c. Pl. 37. 1755

(6.) The Walls of Jericho falling down at the sound of the trumpets. "Arca Domini septies circuit civitatem," &c. Pl. 38. 1756

(7.) Joshua commanding the Sun and the Moon to stand still. "Steterunt sol et luna ad nutum Josue," &c. Pl. 39. 1757

(8.) Joshua and Eleazar casting lots between Israel's sons for the division of the land. "Eleazar sacerdos et Josue rex sorte," &c. Pl. 40. 1758

ANTONIO BANZO.

Working in Rome in 1810.

Illustrations to RACCOLTA di CINQANTADUE quadretti DIPINTI a Fresco da Raffaelle Sanzio d'Urbino nelle Volte della Galleria del Vaticano. Roma, 1820.

(1.) Engraved title, with arms. 1759

(2.) God dividing light from darkness. "Divisit lucem a tenebris," &c. Pl. 1. 1760

(3.) God creating Heaven and Earth. "In principio creavit Deus cœlum," &c. Pl. 2. 1761

(4.) God creating the Sun and the Moon. "Fecit duo luminaria magna," &c. Pl. 3. 1762

(5.) God creating the Animals. "Et fecit Deus bestias terræ," &c. Pl. 4. 1763

ANTONIO BANZO—(*continued*).

(6.) The Temptation of Adam. "Decepta mulier a serpente tulit," &c. Pl. 6. 1764
(7.) Adam and Eve driven from Paradise. "Eiecitque Adam et collocavit," &c. Pl. 7. 1765
(8.) Adam cultivating the Earth. "Concepit Heva et peperit Cain," &c. Pl. 8. 1766
(9.) The Deluge. "Cataractæ cœli apertæ sunt," &c. Pl. 10. 1767
(10.) Noah and his Family leaving the Ark. "Post diluvium ex arca animalia," &c. Pl. 11. 1768
(11.) Noah sacrificing to God. "Noe Deo altare ædificat," &c. Pl. 12. 1769
(12.) Melchisedec offering bread and wine to Abraham. "Ab hostium cæde Abraham reverso," &c. Pl. 13. 1770
(13.) Abraham entertaining the three Angels. "Apparuerunt ei tres viri et cucurrit," &c. Pl. 15. 1771
(14.) God appearing to Isaac. "Apparuit Isaac Dñs et ait ne descende in Egyptum," &c. Pl. 17. 1772
(15.) Isaac and Rebecca. "Prospiciens Abimelech per fenestram," &c. Pl. 18. 1773
(16.) Isaac blessing Jacob. "Dixit Jacob: Ego sum primogenitus tuus Esau," &c. Pl. 19. 1774
(17.) Jacob's dream. "Vidit Jacob in somnis scalam stantem," &c. Pl. 21. 1775
(18.) Jacob returning to his father. "Impositis liberis, et coniugibus super camelos," &c. Pl. 24. 1776
(19.) Joseph telling his dream to his brethren. "Per somnium vidi fratres consurgere," &c. Pl. 25. 1777
(20.) Joseph sold by his brethren. "Extrahentes eum de Cisterna vendiderunt Ismahelitis." Pl. 26. 1778
(21.) Potiphar's Wife and Joseph. "Apprehensa Lacinia vestimenti," &c. Pl. 27. 1779
(22.) Joseph interpreting Pharaoh's dream. "Joseph interpretatur Pharaonis somnium." Pl. 28. 1780
(23.) The passage through the Red Sea. "Extendit Moyses manum contra mare," &c. Pl. 31. 1781
(24.) Moses striking the Rock. "Cum elevasset Moyses manum," &c. Pl. 32. 1782
(25.) God giving the Commandments to Moses. "Dedit Dominus Moysi in Monte Sinai," &c. Pl. 33. 1783
(26.) God talking with Moses from the cloudy pillar. "Descendebat nubis columna," &c. Pl. 35. 1784
(27.) Moses presenting the Ten Commandments to the Israelites. "Descendit de Monte Sinai tenens," &c. Pl. 36. 1785
(28.) The walls of Jericho falling down at the sound of the trumpets. "Arca Domini septies circuit civitatem," &c. Pl. 38. 1786

(29.) Joshua commanding the Sun and the Moon to stand still. "Steterunt Sol et Luna ad nutum Josue," &c. Pl. 39. 1787

(30.) Samuel anointing David. "Tulit Samuel cornu olei, et unxit David," &c. Pl. 41. 1788

(31.) David slaying Goliath. "Stetit David super Goliath præceditq." &c. Pl. 42. 1789

(32.) David's triumph over the Syrians, and the carrying away of the spoil. "Subacta Syria tulit David arma aurea," &c. Pl. 43. 1790

(33.) David discovering Bathsheba bathing. "Vidit David de solario domus regiæ Bethsabeam uxorem." &c. Pl. 44. 1791

(34.) The Judgment of Solomon. "Ad testem, in iudicio, naturam vocavit," &c. Pl. 46. 1792

(35.) The Queen of Sheba bringing presents to Solomon. "Saba Athiopum Regina venit ad Salomonem," &c. Pl. 47. 1793

(36.) The building of Solomon's temple. "Præcepit Rex Salomon ut tollerent lapides," &c. Pl. 48. 1794

(37.) The Baptism of Jesus Christ by St. John. "Venit Jesus a Nazareth et Baptizatus," &c. Pl. 51. 1795

(38.) The Last Supper. "Discumbentibus et edentibus discipulis dixit Jesus," &c. Pl. 52. 1796

PIETRO BONATO.

Born at Bassano in 1765. Working in 1811.

ÆNEAS bearing his Father ANCHISES from the flames of TROY, accompanied by his Wife and Son. After Federigo Barocci. Not described by Le Blanc. 1797

GIOVANNI BATTISTA CECCHI.

Born at Florence about the year 1748, living in 1812.

JESUS CHRIST in LIMBO. After Alessandro Allori, called Bronzino. 1777. Le B. 4. 1798

ANGELO CAMPANELLA.

Born at Rome about the year 1748, died in 1815.

The PRESENTATION in the TEMPLE. After Fra Bartolomeo. 1771. From Gavin Hamilton's "Schola Italica Picturæ." Le B. 2. 1799

CHRIST and his disciples at Emmaus. After Raffaello. Le B. 3. 1800

"VENUS A CUPIDO VULNERATA." Venus seated on a bank pressing her bosom, which has been wounded by one of her son's arrows, and resting her right arm on his shoulder as he stands before her. After Raffaello. Not described by Le Blanc. 1801

MODESTY and VANITY. After Leonardo da Vinci. Le B. 21. 1802

CARLO ANTONIO PORPORATI.

Born at Turin in 1740, worked in Paris, died at Turin in 1816.

LEDA BATHING. After Antonio Allegri, called Correggio. N. 13. Meyer, 477. 1803

IGNAZIO PAVON.

Worked at Florence, living in 1818.

The TRANSFIGURATION. After Raffaello. Copied from Morghen's print the same size. Proof open letters. 1804

FILIPPO TOSETTI.

Born in Rome in 1780, working in 1821.

JOSHUA and ELEAZAR casting lots between Israel's Sons for the Inheritance of the Land. "Eleazar Sacerdos, et Josue Rex," &c. An illustration to "Raccolta di Cinqantadue quadretti dipinti a fresco da Raffaelle. Roma, 1820." P. 40. 1805

VIRGIN and CHILD seated in the clouds, saints below; called "La Madonna di Fuligno." After Raffaello. Proof, with artists' names. 1806

CARLO RAMPOLDI.

Born in 1775, working in 1822.

CHRIST disputing with the DOCTORS. From a picture by Bernardino Luini, in the Church of the Blessed Virgin at Saronno. 1807

PIETRO BETTELINI.

Designer and Engraver.

Born at Lugano in 1763, died at Rome in 1823.

"LA MADONNA DEI CANDELABRI." After Raffaello. Le B. 9. 1808

The VIRGIN and CHILD; with a bird. After Francesco Barbieri, called Guercino. Le B. 10. 1809

ST. JOHN the Evangelist. After Domenichino. Le B. 17. 1810

The CARD-PLAYERS or SHARPERS. After Caravaggio. Not described by Le Blanc. 1811

GAETANO ZANCON.

Time of birth not known. Died at Verona in 1824.

VIRGIN ENTHRONED; a votive picture. After Paolo Veronese. 1812

GIULIO TOMBA.

Born at Bologna in 1780, living there in 1830.

SAMSON slaying the Philistines with the JAWBONE of an Ass. After Guido Reni. N. 7. 1813

VINCENZO BIONDI.

Born at Florence, worked in Italy and Paris 1826–30.

INFANT ST. JOHN. After Raffaello. Not described by Le Blanc. 1814

CATERINA PIOTTI-PIROLA.

Born at Milan. Working in 1830.

VIRGIN and DEAD CHRIST. After Michel Angelo. The composition consisting of heads only, an oval in a square. Inscribed "Caterina Piotti-Pirola dis. ed inc." Artist's proof with the arms. 1815

GIUSEPPE ROSASPINA.

Born at Bologna, living in 1830.

The VIRGIN and CHILD surrounded by St. Augustine and other Saints. Not described by Nagler. After Francesco Raibolini called Francia. 1816

GIUSEPPE LONGHI.

Born at Monza in 1766, died in 1831.

The VISION of EZEKIEL. After Raffaello. Le B. 1. 1817

HOLY FAMILY, with St. Elizabeth, St. Joseph, and St. John who is kneeling to the infant Jesus. After Raffaello. Le B. 6. Second state before the arms and dedication. 1818

RAPHAEL MORGHEN.

Born at Florence in 1758, died there in 1833.

LOT and his DAUGHTERS. After Guercino. Le B. 1. 1819

RAFFAELLO'S MISTRESS. "Raphaelis amicitia celeberrima la Fornarina." After Raffaello. Le B. 142. 1820

LUIGI FABRI.

Born at Rome in 1775, died in 1835.

CHRIST and the Woman of Samaria. After Guido Reni. 1821

ANTONIO RICCIANI.

Born at Rome about 1780, living in 1836.

MARY MAGDALEN, with the vase of ointment. After Leonardo da Vinci. N. 6. 1822

GIOVANNI FOLO.

Born at Bassano in 1764, died at Rome in 1836.

MASSACRE of the INNOCENTS. After Nicolas Poussin. Le B. 3. A. 161. 1823

HOLY FAMILY and St. John, called La Madonna de' Candelabri. From the picture by Raffaello. In the Royal Palace at Madrid. Inscribed "Gravado por Gio. Folo Veneto en Roma." Le B. 6. 1824

GIOVANNI FOLO—(*continued*).

JESUS CHRIST on the Cross, accompanied by the Virgin and St. John. After Michel Angelo. Le B. 7. Proof with the Artists' names. 1825

Second state of the same. Inscribed "Il Cristo." 1826

MARTYRDOM of St. ANDREW. After Domenichino. Le B. 11. 1827

GIOVANNI PAOLO LASINIO.

Worked in Italy 1819–1836.

PITTURE a Fresco del Camposanto di Pisa disegnate da Giuseppe Rossi ed incise dal Prof. Cav. G. P. Lasinio figlio. Firenze, 1832. Forty-six plates.

(1.) View of the exterior of the Campo Santo. "C. C. Lasinio inc. di anni 74." 1828

(2.) View of the interior of the Campo Santo of Pisa. "C. C. Lasinio inc. di anni 76." 1829

(3.) The History of Job. The Saviour listening to the pleading of Satan. A Massacre over which a flying demon hovers; the dispersion of Job's flocks. After Giotto. 1830

(4.) The History of Job. Job on the dunghill, the rebuke of his friends and his return to prosperity. After Giotto, or Francesco da Volterra. 1831

(5.) St. Ephesus appearing to the Emperor Diocletian in Antiochia. After Aretino Spinello. 1832

(6.) Combat of St. Ephesus with the Pagans of Sardinia. After Aretino Spinello. 1833

(7.) The Martyrdom of St. Ephesus and St. Potitus. After Aretino Spinello. 1834

(8.) The Conversion of St. Ranieri. After Andrea da Firenza, attributed by Vasari to Simone of Sienna. 1835

(9.) St. Ranieri, the patron Saint of Pisa, taking the habit of a hermit. By Andrea da Firenza, attributed by Vasari to Simone of Sienna. 1836

(10.) The miracles of St. Ranieri. After Andrea da Firenza, attributed by Vasari to Simone of Sienna. 1837

(11.) The return and miracle of St. Ranieri. After Antonio Veneziano. 1838

(12.) The death of St. Ranieri. After Antonio Veneziano. 1839

(13.) Miracles attending St. Ranieri's death. After Antonio Veneziano. 1840

(14.) The Hermits in the Wilderness of the Thebais. After Pietro Lorenzetti. 1841

(15.) The Last Judgment, and the Inferno. After Pietro Lorenzetti, but attributed by Vasari to Andrea Orgagna. 1842

(16.) The triumph of Death. By Pietro Lorenzetti, but attributed by Vasari to Andrea Orgagna. 1843

(17.) The Crucifixion. By Pietro di Puccio, but attributed by Vasari to Buonamico Buffalmacco. 1844

(18.) The creation of the World. After Pietro da Orvieto. 1845

(19.) The death of Abel. After Pietro da Orvieto. 1846

(20.) Noah and his Sons building the Ark, the Deluge, and Noah's Sacrifice. After Pietro da Orvieto. 1847

(21.) Noah and his Family, and the drunkenness of Noah. After Benozzo Gozzoli. 1848

(22.) The Curse of Ham. After Benozzo Gozzoli. 1849

(23.) The building of the Tower of Babel. After Benozzo Gozzoli. 1850

(24.) Abraham and the Idolaters of Baal. After Benozzo Gozzoli. 1851

(25.) Abraham and Lot in Egypt. After Benozzo Gozzoli. 1852

(26.) The victory of Abraham. After Benozzo Gozzoli. 1853

(27.) The departure of Hagar from Abraham. After Benozzo Gozzoli. 1854

(28.) The destruction of Sodom and the flight of Lot. After Benozzo Gozzoli. 1855

(29.) Abraham's sacrifice. After Benozzo Gozzoli. 1856

(30.) The marriage of Rebecca and Isaac. After Benozzo Gozzoli. 1857

(31.) The birth of Jacob and Esau. After Benozzo Gozzoli. 1858

(32.) The marriage of Jacob and Rachel. After Benozzo Gozzoli. 1859

(33.) The Meeting between Jacob and Esau; and the rape of Dinah. After Benozzo Gozzoli. 1860

(34.) The Innocence of Joseph. After Benozzo Gozzoli. 1861

(35.) Joseph making himself known to his Brethren in Egypt. After Benozzo Gozzoli. 1862

(36.) Infancy of Moses and his first miracles. After Benozzo Gozzoli. 1863

(37.) The passage of the Red Sea. After Benozzo Gozzoli. 1864

(38.) Moses receiving the Tables of the Law. After Benozzo Gozzoli. 1865

(39.) Aaron's Rod and the Brazen Serpent. After Benozzo Gozzoli. 1866

(40.) The fall of Jericho and the giant Goliath. After Benozzo Gozzoli. 1867

(41.) The adoration of the Magi, and figures praying in a temple. After Benozzo Gozzoli. 1868

GIOVANNI PAOLO LASINIO—(*continued*).

(42.) Fragments of pictures.—The Assumption, Incidents in the life of Moses, &c. After Benozzo Gozzoli, &c. 1869

(43.) Fragments of pictures.—The Queen of Sheba before Solomon, and the Annunciation. After Benozzo Gozzoli. 1870

(44.) Fragments of pictures.—The Resurrection, and Christ appearing to his Apostles. After Buonamico Buffalmacco. 1871

(45.) Fragments of pictures. After Francesco da Volterra. 1872

(46.) Fragments of pictures. After Francesco da Volterra. 1873

PIETRO FONTANA.

Born at Bassano in 1763, died in Rome in 1837.

HOLY FAMILY; with St. John embracing the infant Jesus. After Raffaello. Inscribed "SAGRA FAMIGLIA"; usually called "La Belle Jardinière." Le B. 3. 1874

HOLY FAMILY. From a picture by Correggio formerly in the gallery of Lucien Buonaparte. M. 203. 1875

DIANA and ACTÆON. After Annibale Caracci. 1876

APOLLO DI BELVEDERE. From the Musée Français. Proof before the word "Citharède" was inscribed on the print. Le B. 15. 1877

GIOVANNI VENDRAMINI.

Born at Roncade, near Bassano, in 1769, worked in St. Petersburg and London; died in London, 1839.

The RAISING of LAZARUS. From the picture in the National Gallery, by Sebastiano del Piombo. The design is attributed to Michel Angelo. N. 5. Proof with artists' names etched in. 1878

THE HOLY FAMILY, with St. John playing with the right foot of the Infant Saviour; St. Elizabeth seated, with her hands resting upon a cradle; St. Catherine with a palm branch. Entitled "The Vision of St. Catherine." N. 6. After Paolo Veronese. Proof before letters. 1879

ST. IRENE, accompanied by her Servant, extracting the arrows from St. Sebastian. After Ribera, called Spagnoletto. N. 8. 1880

LEDA. After Leonardo da Vinci. Not described by Nagler. Proof with etched lettering. 1881

FRANCESCO ROSASPINA.

Born at Rimini in 1762, died at Bologna in 1841.

ABRAHAM and the three Angels at table. After Lodovico Caracci. Inscribed "Habebit Filium Sara uxor tua." N. 31. 1882

MASSACRE of the INNOCENTS. After Guido Reni. N. 30. 1883

Duplicate of the last mentioned. 1884

CRUCIFIXION. After Guido Reni. Not described by Nagler. 1885

VIRGIN and DEAD CHRIST, with Martyrs below. After Guido Reni. N. 29. 1886

VIRGIN and CHILD, with St. Margaret and two other saints. After Parmigiano. From the Musée Napoléon. N. 19. 1887

A repetition of the last, but reduced in size. Inscribed "La Beata Vergine col Gesú Bambino," &c. Not described by Nagler. 1888

ANDREA TOFANELLI.

Scholar of Raphael Morghen, living in 1848.

ILLUSTRATIONS to "RACCOLTA DI CINQANTADUE QUADRETTI DIPINTI a fresco da Raffaelle. Roma, 1820."

(1). Lot's Flight. "Educto Lot cum uxore et filiabus," &c. Pl. 16. 1889

(2.) The Israelites worshipping the Golden Calf. "Vidit Moises vitulum et choros," &c. Pl. 34. 1890

(3.) The Nativity of Christ. "Venerunt pastores et invenerunt Mariam Joseph, &c." Pl. 49. 1891

(4.) The Wise Men's Offering. "Procidentes Magi adoraverunt eum et apertis Thesauris," &c. Pl. 50. 1892

DAVIDE TESTI.

Living at Florence in 1849.

ST. CATHARINE on the WHEEL. After Michel Angelo. Inscribed "Filippo Calendi dis. Davide Testi inc. in Firenze 1849." 1893

FILIPPO CENCI.

Scholar of Raphael Morghen, living in 1854.

ILLUSTRATIONS to "RACCOLTA DI CINQANTADUE QUADRETTI DIPINTI a fresco da Raffaelle. Roma, 1820."

(1.) God presenting Eve to Adam. "Ædificavit Dom^s. Deus costam," &c. Pl. 5. 1894

(2.) Noah building the Ark. "Arcam sibi fecit Noe ex mandato Domini," &c. Pl. 9. 1895

(3.) God's Promise to Abraham. "Suspice Cœlum, et numera Stellas si potes," &c. Pl. 14. 1896

(4.) Jacob and Rachel at the Well. "Jacob ad puteum vidit Rachel," &c. Pl. 22. 1897

(5.) God appears to Moses in the Burning Bush. "Apparuit Dominus in flamma ignis de medio rubi," &c. Pl. 30. 1898

BERNARDINO CONSORTI.

Working at Rome between 1511 and 1556.

THE FEEDING OF MICE. "Flaminiæ filia, aperta fiscella," &c. An illustration of "Fiscella di Cinquantadue quadretti dipinti a fresco da Raffaelle. Roma 1650." Pl. 29. 1899

ANTONIO PALCO.

Born at Milan. Contemporary of Vasari; worked at Parma.

CHRIST on the CROSS. Inscribed "Pater! in manus tuas," &c. After Guido Reni. 1900

RAFFAELLO PERSICCHINI.

Began working 1800; still living.

The HOLY FAMILY, half figures. From a picture by Giulio Romano in the Marri gallery at Rome. Inscribed "A Sua Eccza Revma Monsigr. Tommaso de Conti Bernetti." N. 1. 1901

JACOPO BERNARDI.

Born at Verona. Scholar of Raphael Morghen. Worked in Italy and Paris.

LA FORNARINA. After Raffaelle. Not described by Le Blanc. 1902

VINCENZIO BENUCCI.

Working in Italy. Living artist.

The FATES. After Michel Angelo. Not described by Le Blanc. 1903

GIOVANNI DELLA BELLA.

Living artist, scholar of Niccolo Palmerini.

MADONNA DELLA SEDIA. After Raffaello. The first plate engraved by the artist, copied from Raphael Morghen's print. Le B. 1. 1904

ANONYMOUS.

COMEDY and TRAGEDY. Group of four figures, two of them seated, an old man on the right in contemplative attitude, attended by a female who holds a comic mask; another female, seated on the left, contemplating a tragic mask, attended by a third woman. 1905

CHRIST disputing with the DOCTORS. He stands in the centre at the back, with pillars behind Him, and crowds of people at each side, and a little dog in the open space between them. From a picture of the school of Dosso Dossi, in the Dresden gallery. Printed on Vellum. 1906

GERMAN SCHOOL.

MASTER OF THE MONOGRAM ⊕.

Working in Nuremberg in 1537.

The TWO GENII and the LIONESS with her Cubs, from a design by Raffaello. RA · VB · IN, with the monogram and the date 1537, appears on a tablet attached to the branch of a tree on the left. B. 8. 1907

HANS BALDUNG GRÜN.

Painter and Engraver.

Born at Gmünd, in Suabia, in 1470 or 1476, died at Strasburg in 1552.

CONVERSION of ST. PAUL, who is falling with his horse, which is directed to the right. A woodcut. B. 33. *See* Drawing, No. 365. 1908

JACOB BINCK.

Born at Cologne in 1490, died in 1568 or 1569.

MASSACRE of the INNOCENTS. After Raffaello. Copied from Marc Antonio's print. *See* No. 1005. 1909

CASPAR RUTZ.

Born at Mechlin. Living in 1582.

HOLY FAMILY. After Federigo Barocci. Inscribed "Jasper Ruts." 1910

MELCHIOR LORCH.

Born at Flensburg in 1527, died at Copenhagen in 1590.

An OLD WOMAN and her CHILD on a mare, which is accompanied by its foal. Dated 1566. *See* the drawing, No. 367. 1911

LUCAS KILIAN.

Born at Augsburg in 1579, died in 1637.

The MIRACLE of the LOAVES and FISHES. After Tintoretto. 1602. Le B. 11. 1912

HERCULES killing CACUS. After Michel Angelo. One of a set of three prints, each giving a different view of the same subject. Le B. 57–59. 1913

THEODORE KRÜGER or CRÜGER.

Born at Munich about 1576, working in Rome in 1650.

HOLY FAMILY. From the picture by Tiziano Vecellio, in the gallery of the Grand Duke of Tuscany. Inscribed "T. Ver Cruijs, Sculp." Not described by Le Blanc. 1914

D. BRUNN.

Worked at Strasburg in the middle of the 17th century.

INFANT BACCHUS on a LEOPARD. After Sir Antonie Van Dyck. 1915

CHRISTOPH JEGHER.

Born about 1590, died at Antwerp about 1660.

HERCULES exterminating FURY and DISCORD. After P. P. Rubens. Bas. 14, 12. 1916

WENZEL HOLLAR.

Designer and Engraver.

Born at Prague in 1607, died in London in 1677.

The MEETING of ESTHER and AHASUERUS. After Paolo Veronese. P. 76.* 1917

CHRIST presented to the PEOPLE. After Tiziano Vecellio. Dated 1650. P. 103. 1918

Duplicate of the same. 1919

PORTRAIT of BINDO ALTOVITI. M.D.XXIII. After Tiziano Vecellio. Inscribed "RITRATTO DE BINDO ALTOVITII." P. 1339. 1920

PORTRAIT OF PIETRO ARETINO. After Tiziano Vecellio. Copied from Marc Antonio's print. Inscribed "Questo è PIETRO ARETINO Poeta Tosco." P. 1346. 1921

PORTRAIT of BUONAMICO BUFFALMACCO DI CHRISTOPANO. After Giorgione. Inscribed "RITRATTO DVN TODESCHO DI CASA FVCHERA." Third state, the name altered from "RITRATTO DE BONAMICO BVFFALMACO PITORE in VENETIA." P. 1367. 1922

PORTRAIT of RAFFAELLO SANZIO DI URBINO. Drawn by himself. Inscribed "RAPHAEL D' VRBIN." P. 1486. 1923

JEREMIAS FALCK.

Born at Dantzig in 1629, worked in Paris, Denmark, Sweden, and Germany. Died in 1709.

The ADORATION of the SHEPHERDS. After Jacopo Palma the elder.†. Le B. 2. Proof before letters. 1924

The PRESENTATION in the TEMPLE. After Andrea Schiavone.‡ Le B. 6. Proof before letters. 1925

JOHANN CHRISTOPH TEUCHER.

Born at Dresden in 1715, working at Paris in 1750.

The VIRGIN and CHILD, called "La Madonna della Rosa." After Parmigiano. From the picture in the Dresden Gallery. N. 5. 1926

" Wenzel Hollar, beschreibendes Verzeichniss seiner Kupferstiche von Gustav Parthey. 1853.
ni says Paolo Veronese.
ni says in this case also Paolo Veronese.

PHILIP ANDREW KILIAN.

Born at Augsburg in 1714, died in 1759.

The WOMAN taken in ADULTERY. After Tintoretto. From the picture in the Dresden Gallery. Le B. 14. 1927

JOSEPH WAGNER.

Painter and Engraver.

Born at Thalendorf in 1706, died in 1780.

The ASSUMPTION of the VIRGIN. After Agostino Caracci. From the picture in the Church of St. Salvator at Bologna. N. 30. 1928

JOSEPH IGNAZ HUBER.*

Born at Augsburg in 1759, living in 1792.

The VIRGIN MARY. From Raffaello's picture in the Galerie du Palais-Royal. Le B. 1. 1929

JOHANN BALZAR.

Born at Kukus in 1738, worked at Lissau and Prague, died in 1799.

Title to "Logge del Vaticano," dedicated to Baron Ermanno de Schubart, and giving a full view of the interior of the Loggie. Undescribed by Le Blanc. (*See* Nos. 1628–40.) 1930

GOTTFRIED SAITER.

Designer and Engraver.

Born at Augsburg in 1717, and died there in 1800.

ABRAHAM offering his son ISAAC. After Tiziano Vecellio. N. 14. 1931

DAVID and GOLIATH. After Tiziano Vecellio. Inscribed "Valentino le Febre Disegno. Gottifredo Saiter Scolpi." N. 16. 1932

CHRIST HEALING the SICK. After Tintoretto. N. 37. 1933

FRANZ VALENTIN DURMER.

Born at Vienna in 1766, date of death not known.

The FOUR SEASONS. After Guido Reni. Le B. 11. Second state, with the letters. 1934

JOHANN THEOPHILUS PRESTEL.

Painter and Engraver.

Born at Grünenbach in 1739, died at Frankfort-on-the-Main 1808.

CREATION of EVE. Facsimile of the drawing by Michel Angelo, in the Praun Collection. N. 31. 1935

---

* This print is given to Joseph Ignaz Huber, on the authority of Nagler and Le Blanc; but the name on the print is J. J. J. Huber.

JAKOB MATHIAS SCHMUTZER.

Born at Vienna in 1733, and died there in 1811.

ST. AMBROSE refusing the Emperor Theodosius entrance into the Church. After P. P. Rubens. Inscribed "J. Schmuzer." N. 33. 1936

CHRISTIAN FRIEDRICH VON MÜLLER.

Born at Stuttgart in 1783, died at Pirna in 1816.

ADAM and EVE under the Tree of Life. After Raffaello. Le B. 1. Fifth state with the dedication. 1937

JOHANN HEINRICH LIPS.

Born at Kloten, near Zürich, in 1758, worked in Switzerland and Germany, died in 1817.

The MARTYRDOM of Saint Sebastian. From a picture by Sir Antonie Van Dyck in the Dusseldorf Gallery. Le B. 5. 1938

HEINRICH GUTTENBERG.

Born at Nuremberg in 1749, died about 1818.

HOLY FAMILY in a landscape. Called "La belle Jardinière." After Raffaello. From the Orleans Gallery. Inscribed "Hri Guttemberg." N. 468. 1939

ERNEST MORACE.

Born at Stuttgart in 1766, died in 1820.

VENUS and the CUPIDS at the forge of Vulcan. Inscribed "Vénus et Vulcain." After Giulio Romano. Le B. 4. Second state, with the letters. 1940

IWANOWITSCH FEODOR.

Born in 1766, worked in Russia, England, and Germany, died in 1821.

The DESCENT from the CROSS. After Daniele di Volterra. Le B. 1. 1941

CONRAD MARTIN METZ.

Born at Bonn in 1755, worked in London and Rome, died in 1827.

HOLY FAMILY. Facsimile of a drawing, by Tiziano Vecellio, in the Collection of Sir Abraham Hume. Inscribed "C. M. M.-sc." Second state, with the letters. Pl. 34 of a series of drawings. 1791. 1942

CARL ERNST CHRISTOPH HESS.

Born at Darmstadt in 1755, died at Munich in 1828.

CHRIST blessing little Children. From the picture attributed to Rembrandt, in the National Gallery. Le B. 6. 1943

JEAN BEIN.

Born at Gozweiler in 1789, working in 1828.

ST. APOLLONIA. From the picture in the Museum of Strasburg ascribed to Raffaello, but more probably by Pietro Vannucci. 1944

JOHANN GOTTHARD VON MÜLLER.

Born at Bernhausen in 1747, died at Stuttgart in 1830.

LA MADONNA DELLA SEDIA. After Raffaello. From the Musée Français. Le B. 3. 1945

JOHANN NEPOMUK STRIXNER.

Born at Alten-Oetting in 1782, living in 1833.

CHRIST'S AGONY in the Garden. From an early Flemish painting in the Pinakothek at Munich, formerly in the Boisserée Gallery. In lithography. 1946

HANS RUDOLPH RAHN.

Born at Zürich in 1801, working at Munich in 1835.

The LAST SUPPER. After Leonardo da Vinci. Inscribed "Rahn & Amsler sculpsit." 1947

PETER LUTZ.

Born at Munich in 1799, working in 1839.

LA MADONNA DEL SAN FRANCESCO. From the picture by Correggio in the Dresden Gallery. M. 162. 1948

JOHANN GEORG SERZ.

Born at Nuremberg about 1808, working in 1843.

VIRGIN and CHILD, entitled "MATER AMABILIS." After Raffaello. N. 1. 1949

CARL HEINRICH RAHL.

Born at Heilbronn in 1779, died in 1843.

The VIRGIN adoring the INFANT SAVIOUR. From the picture in the Dresden Gallery by Correggio, called "Die Nacht." N. 43. M. 132. Proof with artists' names. 1950

SAINT MARGARET victorious over the Dragon. After Raffaello. N. 30. 1951

FRIEDRICH EDUARD EICHENS.

Designer and Engraver.

Born at Berlin. Working in 1846.

The VISION of EZEKIEL. After Raffaello. Engraved for the Société des Amis de l'Art de Dusseldorf. Le B. 2. 1952

MORITZ STEINLA.

Born at Hildesheim in 1791, died in 1858.

The MASSACRE of the Innocents. After Raffaello. N. 29. 1953

VIRGIN and CHILD with St. John. After Michel Angelo. N. 30. 1954

JAKOB FELSING.

Born at Darmstadt in 1802, worked in Italy and Germany, living in 1873.

CHRIST disputing with the Doctors. From the picture by Leonardo da Vinci, in the National Gallery. 1955

MATER DOLOROSA. After Leonardo da Vinci. Inscribed "VIDETE SI EST DOLOR SICUT DOLOR MEUS." 1956

LUDWIG ZOELLNER.

Lithographic Draughtsman.

Probably living in 1873.

The MADONNA DI SAN SISTO. After Raffaello. From the picture in the Dresden Gallery. In lithography. Proof before letters. 1957

N. PLOSZCZYNSKI.

Lithographic Draughtsman.

Working in London in 1850.

VITTORIA COLONNA. After Michel Angelo. From the picture discovered by Domenico Campanari. Inscribed "E. Pistrucci, lith. 18, Newman St." 1958

DUTCH SCHOOL.

LUKAS JACOBSZ, called LUKAS VAN LEYDEN.

Painter and Engraver.

Born at Leyden in 1494, died in 1533.

MOUNT CALVARY, with the Crucifixion on the left. Third state, the date corrected and retouched. B. 74. *See* drawing No. 388. 1959

CORNELIUS CORT.

Born at Hoorn in Holland in 1536, died at Rome in 1578.

TRANSFIGURATION. After Raffaello. Le B. 66. 1960

ST. JEROME in the Wilderness, seated reading near a crucifix at the entrance to a cavern. After Tiziano Vecellio. Dated 1565. Le B. 105. 1961

MARTYRDOM of ST. LAWRENCE; 1571. After Tiziano Vecellio. Le B. 108. 1962

Duplicate of the last mentioned. 1963

TOMB of LORENZO DE' MEDICI. After Michel Angelo. Le B. 175*a*. Proof before the inscription. 1964

The same with the inscription. 1965

Duplicate of the last mentioned. 1966

TOMB of GIULIANO DE' MEDICI.* After Michel Angelo. Le B. 175*b*. 1967

THREE SCULPTURED FIGURES in a SQUARE NICHE. The centre one representing a female nursing a child. After Michel Angelo. Not described by Le Blanc. 1968

ROLANDE VAN BOLTEN.

Working at Amsterdam in 1605.

The DESCENT FROM THE CROSS. After Tintoretto. Inscribed "Rolande de bolten sculp 1604." 1969

JAN SAENREDAM.

Born at Leyden in 1565, died in 1607.

CHRIST at the FEAST in the house of SIMON the Pharisee. After Paolo Veronese. From the celebrated picture in the refectory of the Monastery of St. John and St. Paul at Venice. In three sheets. B. 34. 1970

JAN WIERIX.

Designer and Engraver.

Born at Amsterdam in 1549, working in 1615.

LAST JUDGMENT. After Michel Angelo. Copied from a print of the same dimensions by Martino Rota (Bartsch, xvi. p. 261). Alvin,* 303. Proof, before any inscription on the stone. 1971

Second state. As described by Alvin, inscribed "Iohan Wirings cælauit.—Hans d. Beeck excudit Coloniæ" on the left at bottom, on the stone. 1972

Third state. Not described by Alvin, with the inscription "APER VANDER HOVVE EXCVDEBAT," introduced in place of the one on the last-mentioned print. 1973

HEINRICH GOLTZIUS.

Painter and Engraver.

Born at Mulbrecht in 1558, worked at Haarlem, and died in 1617.

TRIUMPH of GALATEA. After Raffaello. From the picture in the Chigi Palace at Rome. B. 270. 1974

JERONIMUS WIERIX.

Born at Amsterdam in 1552, living in 1619.

The MADONNA lamenting over the dead body of Christ, called "La "Vierge au bras couvert," from a design by Raffaello. Copied from Marc Antonio's print (*see* No. 1010), with the addition of a view of Jerusalem in the distance. Inscribed at bottom "Aspicis vt mœsti, &c." A. 263. 1975

* Catalogue raisonné de l'Œuvre des trois frères—Wierix, par L. J. Alvin. Bruxelles, 1866.

GYSBERT VAN VEEN.

Born at Leyden in 1558, died at Antwerp in 1628.

The ESPOUSAL of ISAAC and REBECCA. After Baldassare Peruzzi. In four sheets to join in the form of a frieze, with a medallion portrait of the painter, under which is inscribed "*Gisbertus de veni Ludunensis battaviæ sculpsit.*" N. 6. 1976

JAKOB MATHAM.

Born at Haarlem in 1571, died in 1631.

SAMPSON sleeping in the lap of Delilah while one of the Philistines is cutting off his locks. After P. P. Rubens. Basan.* 6, 19. 1977

The ENTOMBMENT. The subject is composed of six figures, and the head of a seventh; the dead body of our Lord, the head towards the right, is near the fainting Virgin. After Tintoretto. S. 8. First state before the artist's names. 1978

MARTYRDOM. A heathen torturing a servant in vain in order to induce him to point out the grave of St. Mark. After Tintoretto. N. 192. 1979

A duplicate of the last mentioned. 1980

JAN ORLANDI.

Pupil of Cornelius Cort, worked from 1590 to 1640.

The PROPHET "EZECHIEL." After Michel Angelo. Not described by Le Blanc or Nagler. Inscribed "Ioanne Orlandi formis Romæ. 1602." 1981

CORNELIS VISSCHER.

Born at Haarlem in 1629, died in 1658.

SUSANNAH and the ELDERS. From a picture by Guido Reni, formerly in the Cabinet de Reynst. S.† 3. First state before the artists' names, &c. 1982

VIRGIN and CHILD; with Tobias and the Angel in the distance. From a picture by Tiziano Vecellio, formerly in the Cabinet de Reynst, but now in Hampton Court Palace. S. 4. Second state with the painter's name. Inscribed "Titiaen Pinxcit." 1983

The VIRGIN seated on clouds holding the infant Christ with both hands, encompassed by a multitude of cherubim; two angels hold a wreath over her head. After Peter Paul Rubens. Inscribed "QUÆ EST ISTA QUÆ PROGREDITUR QUASI AURORA CONSURGENS, &c." S. 7. Second state before the address of De Wit. 1984

---

* Catalogue des Estampes gravées d'après P. P. Rubens. Par P. F. Basan. Paris. 1767.
† A Catalogue of the works of Cornelius Visscher. By William Smith, Esq., F.S.A. Bungay. 1864.

ST. FRANCIS kneeling while receiving the infant Christ from the Virgin, who stands on the clouds on the left, with angels above her. After Peter Paul Rubens. Inscribed "CUPIO DISSOLVI ET ESSE CUM CHRISTO. S. 14. 1985

BUST of a young female, full face, but her head slightly inclined towards the right. From a picture by Parmigiano, formerly in the Cabinet de Reynst, but now in Hampton Court Palace. S. 51. First state before the name of Visscher was introduced on the left. 1986

PORTRAIT of ANDREA DI ODONI, called the "Antiquary." From a picture attributed to Correggio, but by Lorenzo Lotto, formerly in the Cabinet de Reynst, but now in Hampton Court Palace. S. 52. Second state with the artists' names and also that of the publisher Blooteling. 1987

PIETER SOUTMAN.

Born at Haarlem about the year 1580, working until 1660.

The HUNT of the LION and LIONESS. After Peter Paul Rubens. Inscribed "P. Soutman invenit, &c." Bas. 232, 3. 1988

The HUNTING of the CROCODILE and HIPPOPOTAMUS. After Peter Paul Rubens. Bas. 233, 11. 1989

JONAS SUYDERHOEF.

Born at Leyden in 1613, worked till 1668.

The DOWNFALL of the DAMNED; after P. P. Rubens. On two sheets. Bas. 41, 127. W. 104. Fourth state with the address of De Witt erased. 1990

BACCHANALIAN SUBJECT. The March of Silenus. After Peter Paul Rubens. Bas. 101, 54. 1991

Described as "Der trunkene Silen." W.* No. 109.

DIERIK MATHAM.

Born at Haarlem in 1589, living in 1678.

The MARRIAGE of ST. CATHERINE. St. John offering the ring. A sleeping lamb on the ground. St. Joseph stands behind; in the distance a ruin is seen. From a picture by Paolo Veronese formerly in the Cabinet de Reynst. Le B. 10. 1992

A reversed copy of the same. 1993

CORNELIS BLOEMAERT.

Painter and Engraver.

Born at Utrecht in 1603, died in 1680.

HOLY FAMILY, St. Joseph with spectacles in his hand. From the picture by Annibale Caracci, in the Villa Montalto at Rome. Le B. 14. 1994

---

* Jonas Suyderhoef, Verzeichniss seiner Kupferstiche. Johann Wussin. Leipzig, 1861.

CORNELIS BLOEMAERT—(*continued*).

ADORATION of the SHEPHERDS. With the portrait in a medallion of Giov. B. Franceschi attached to a column. From a picture erroneously ascribed to Raffaello, formerly in the Mariette Collection. Le B. 27. 1995

JAN DE BISSCHOP.

Born at the Hague in 1646, died at Amsterdam in 1686.

PARADIGMATA GRAPHICES VARIORUM ARTIFICUM. Two parts: the first contains 100 engravings from statues, entitled SIGNORVM VETERVM ICONES; the second contains 57 engravings, most of them from drawings and pictures, others from statues by Michel Angelo, and a few busts. 1996–2152

Duplicate ILLUSTRATIONS to the second part of "Paradigmata graphices variorum artificum."

PORTION of the composition of the Dream of Human Life; containing the principal figure leaning on the globe. After Michel Angelo. Plate 2. 2153

TWO RECUMBENT FIGURES lying in opposite directions, one seen to the knees the other to the waist. After Michel Angelo. Plate 13. 2154

TWO FIGURES struggling together, the upper one about to strike his opponent on the ear, from the picture of the Last Judgment. After Michel Angelo. Plate 17. 2155

A FEMALE carrying water jars. After Raffaello. Plate 18. 2156

A SIBYL. After Michel Angelo. Not one of those introduced in the ceiling of the Sistine Chapel. Plate 22. 2157

The VICTORY obtained by APOLLO over MARSYAS. After Giulio Romano. Plate 41. 2158

ABRAHAM BLOOTELING.

Designer, Etcher, and Engraver.

Born at Amsterdam in 1634, died about 1695.

INFANT MOSES. After Paolo Veronese. From M. Scheitz's "Bilderbibel." 1672. 2159

MICHAEL BURGHERS.

Born in Holland, worked at Oxford until 1699.

In the volume of the first edition of Milton's "Paradise Lost," published with plates. 1688.
See the original drawings for eight of the illustrations, Nos. 549–556.

BOOK I.—Here Satan with his angels lying on the burning lake, thunderstruck and astonish'd; after a certain space recovers. Pandemonium, the palace of Satan rises, suddenly built out of the deep. The infernal Peers there sit in council. 2160

BOOK II.—Satan passes on his journey to Hell gates. With what difficulty he passes through, directed by Chaos, the power of the place, to the sight of this new world which he sought. 2161

BOOK III.—The flight of Satan to the newly created World. Passage to the Orb of the Sun, and "Descension on Mount Niphates." After Sir John Medina. 2162

BOOK V.—Adam and Eve singing the Morning Hymn at the door of their Bower.—The Descent of Raphael to Paradise.—Adam meets him and entertains him with the choicest fruits of Paradise, got together by Eve. After Sir John Medina. 2163

BOOK VI.—The destruction of Satan's hosts by the chariot of thunder driven into their midst; they fall confused into the place prepared for them, as related by Raphael. After Sir John Medina. 2164

BOOK VII.—Raphael relating at the request of Adam why this world had been created. After Sir John Medina. 2165

BOOK VIII.—Adam inquires concerning celestial motions, and relates to Raphael what he remembered since his creation, &c. After Sir John Medina. 2166

BOOK IX.—Satan's return into Paradise as a mist by night; changes himself into a sleeping serpent, and tempts Eve, when alone, to eat of the Tree of Knowledge; she eats, and brings Adam also fruit; they seek then to cover their nakedness. After Sir John Medina. 2167

BOOK X.—The departure of the Guardian Angels from Paradise; Sin and Death are at the Gates instead. Satan relates to his host his success, and is censured by his audience. Eve appeases Adam. After Sir John Medina. 2168

BOOK XI.—Michael coming down first reveals to Adam future things, and announces their departure.—Eve's lamentation.—The Angel leads Adam up to a high hill and shows him what shall happen till the flood. After Sir John Medina. 2169

BOOK XII.—Michael leading Adam and Eve out of Paradise, the Fiery Sword waving behind them, and the Cherubim taking their stations to guard the place. After Dr. Aldrich, but not indicated on the print. 2170

JAN VAN DER LEEUW.

Born at the Hague about 1660, date of death not known.

PORTRAIT of JOHN DRYDEN, the Poet, Æt. 67, Anno 1698, holding a laurel wreath in his left hand. An oval in a square, three-quarter length, the figure seen in profile, but the face turned round to the front. After Sir Godfrey Kneller. Inscribed "I. de Leeuw." Not described by Le Blanc. 2171

PIETER VAN GUNST

Born at Amsterdam about 1667.

PORTRAIT of JOHN DRYDEN, the Poet. Anno 1683. Ætat 52. A bust in an oval, with a three-quarter view of the face, which is turned to the left. After John Riley. Frontispiece to his works. Inscribed "Mr. JOHN DRYDEN. Anno 1683. Ætat: 52." 2172

JAN VAN BROEDELET.

Born in Utrecht in 1690, date of death not known.

A VIEW in FLANDERS. After David Teniers. 2173

PIETER TANJÉ.

Born at Amsterdam about the year 1706, died in 1760.

PORTRAIT of an OLD LADY. From the picture by P. P. Rubens in the Dresden Gallery. Not described by Basan. 2174

JACOB FOLKEMA.

Born at Dockum in Friesland in 1692, died in 1767.

ALLEGORICAL PORTRAIT of Andrea Doria, Prince of Melfi, represented as Neptune, with Religion by his side, offering him her protection, which he accepts. From a picture by Francesco Raibolini, called il Francia, in the Dresden Gallery. Not described by Le Blanc. 2175

JAN PUNT.

Born in 1711, died about 1779.

ST. LUCIA, VIRGIN and MARTYR. From Rubens's picture in the Church of the Jesuits at Antwerp. Bas. 205, 29. 2176

JACOB HOUBRAKEN.

Born at Dordrecht in 1698, died at Amsterdam in 1780.

QUEEN ANNE in coronation robes. Bust, nearly full face, the head turned a little to the left. After Sir Godfrey Kneller. A small oval inscribed "ANNE." 2177

CHRISTIAN JOSI.

Born at Amsterdam, worked there, and in London, where he died in 1828.

Three quarter length of a MAN richly dressed; he leans against the sill of an open casement, and holds a flute in his left hand. Facsimile of a drawing by Govaert Flink, in the Ploos van Amstel Collection. Inscribed "G. Flink, f. 1643." 2178

ANONYMOUS.

HOLY FAMILY and ST. JOHN, who offers a bird to the Infant Christ. After P. P. Rubens. Inscribed "Cum essem parvulus," etc. "Martinus vanden Enden excudit." Bas. 61, 47. 2179

TRIUMPH of SILENUS.* After Giulio Romano. With six lines in Latin, commencing "Bacchus in hoc vehitur curru," &c., and the address "A Paris chez Chereau rue St. Jacques au grand St. Remy," and on the right at bottom "Iulius Romanus Inuentor Romæ." Not described by Director Ruland in the proofs under revision of his catalogue of the Raffaello Collection at Windsor. 2180

INTERIOR of a merchant's office, with clerks busily at work near an open window. A poor man, hat in hand, addresses the principal, who stands in the centre. A porter weighing goods in the distance on the right. *See* the drawing, No. 440. 2181

FLEMISH SCHOOL.

LAMBERT SUTERMANN.

Designer and Engraver.

Born at Liége 1510, working 1544–1577.

PSYCHE delivering to VENUS the VASE containing the water of the Styx. After Raffaello. Inscribed "RAPHA INVEN. LS." 2182

HENDRICK VAN SCHOEL.

Lived in the second half of the 16th century.

PUNISHMENT of REGULUS. After Giulio Romano. With the address of Antonij Lafrerij. Not described by Le Blanc. 2183

JAN SADELER.

Born at Brussels in 1550, died at Venice in 1600.

The departure of ABRAHAM from HARAN, Genesis xii. In the distance a light from heaven, with the words "EGREDERE DE TERRA TUA," and beneath "IN GRATIAM PERILLVSTRIS," &c. After Jacopo da Ponte, called Bassano. Not described by Nagler. 2184

The ANGEL appearing to the SHEPHERDS. After Jacopo da Ponte, called Bassano. N. 42. 2185

The NATIVITY with the ADORATION of the SHEPHERDS. After Jacopo da Ponte, called Bassano. N. 43. 2186

MARTHA and MARY preparing the feast for Christ in the house of Simon the Pharisee. After Jacopo da Ponte, called Bassano. N. 80, where it is erroneously described as "Christ and his Disciples at Emmaus." 2187

The RICH MAN and LAZARUS. After Jacopo da Ponte, called Bassano. N. 81. 2188

---

* The original drawing for this composition, the same size from which this print has evidently been engraved, was recently discovered at Christiania, and is now in the possession of Mr. S. Larpent, of that city.

MARCUS SADELER.

Born at Munich, flourished at the beginning of the 17th century.

MARTYRDOM of ST. LAWRENCE. After Tiziano Vecellio. 2189

NICOLAUS VAN AELST.

Engraver and Author.

Born at Brussels about 1526, working in 1612.

HOLY FAMILY, the Child standing in a basin, St. John bathing him with water. St. Elizabeth waiting with a towel, and St. Joseph supporting himself with a stick. After Raffaello. Inscribed "Nicolo van aelst formis." Not described by Le Blanc. 2190

PHILIP GALLE.

Designer and Engraver.

Born at Haarlem in 1537, died at Antwerp in 1612.

The GLADIATORS. After Luca Penni. Le B. 151. 2191

GILLES SADELER.

Born at Antwerp in 1570, died at Prague in 1629.

PORTRAIT of a PERSIAN, Mechti Kula Beg. One of the ambassadors from the Sophi of Persia to the Emperor Rudolph II. With inscription CVCHEINOLLIBEAG INCLYTVS DOMINVS PERSA, &c. N. 20—(1). 2192

The MASSACRE of the INNOCENTS. After Tintoretto. Inscribed "Pugna ardet, etc. Ægidius Sadeler sculpsit." N. 80. 2193

CHRIST calling ST. ANDREW and ST. PETER. After Federigo Barocci. Inscribed "G: Sadeler sculpsit." N. 98. 2194

The ENTOMBMENT of CHRIST. After Federigo Barocci's picture at Sinigaglia. N. 112. 2195

LAMENTATION over the body of Christ at the foot of the cross. After Tintoretto. N. 114. 2196

The RESURRECTION of Christ. Angels raising the stone from the tomb. After Tintoretto. Inscribed "G: Sadler scaps: Venetia. Marco Sadeler excudit." N. 116. 2197

Duplicate of the last mentioned. 2198

The MARTYRDOM of St. Sebastian. After Jacopo Palma. N. 130. 2199

LUKAS VORSTERMAN, the elder.

Born at Antwerp about 1580, worked in England 1623–1631.

LOT and his DAUGHTERS setting out on their journey from Sodom. After P. P. Rubens. Inscribed "Eruditione et probitate," &c. Bas. 2. 3. 2200

The OFFERING of the wise men. After P. P. Rubens. Inscribed "Serenissimo Maximiliano utriusque," &c. On two sheets. Bas. 17. 22. 2201

The DESCENT from the CROSS. After P. P. Rubens. Inscribed "Illustrissimo eccellmo." &c. Bas. 34. 99. Second state, inscribed "Cor. Van Merlen excudit Antverpiæ." 2202

The dead CHRIST supported on the lap of the Virgin with angels weeping. After Sir Antonie Van Dyck. The subject differently treated from the one engraved by S. à Bolswert. *See* Nos. 2258–9. 2203

The ANGEL appearing to the Holy Women at the Sepulchre. After P. P. Rubens. Inscribed "Lectissimis Matronis D. Mariæ," &c. Bas 37. 111. 2204

REPOSE in EGYPT. The Virgin taking up water from a stream; Joseph is holding down the branch of a cherry tree, so that the infant Christ can pick the fruit. After Federigo Barocci. Six lines in Latin, and a dedication. Copy K. from the print by Raffaello Sciaminossi. *See* No. 1355. 2205

The VIRGIN and Infant CHRIST, with St. John, who is playing with a lamb. After P. P. Rubens. Inscribed "D. ADRIANÆ PEREZ. N. V. NICOLAI ROCCOXI," &c. Bas. 59. 39. 2206

FALL of the REBEL ANGELS. Saint Michael seen above. After P. P. Rubens. Not described by Basan. 2207

ST FRANCIS receiving the stigmata. After P. P. Rubens. Inscribed "Ornatissimis Ludovico," &c. Bas. 70. 11. 2208

ST. GEORGE on horseback fighting with the dragon. After Raffaello. N. 103. 2209

A naked SHEPHERD with a wreath in his right hand embracing a youth. After Parmigiano. Inscribed "F. PARMENS INV CŨ PRIVILEG REGI," &c. N. 126. 2210

PEETER DE JODE, the elder.

Born at Antwerp in 1570; worked in Italy, France, and Holland; died in 1634.

CHRIST DELIVERING THE KEYS TO PETER. After P. P. Rubens. Bas. 23. 49. Second state with the address of "Mart. van den Enden excudit." Inscribed "Tibi dabo claves," &c. 2211

The THREE GRACES. After P. P. Rubens. Inscribed "Gratiæ decentes alterno terram quatiunt pede." Bas. 91. 12. 2212

BOËTIUS À BOLSWERT.

Born at Bolswert, Friesland in 1580, died at Antwerp in 1634.

The LAST SUPPER. After P. P. Rubens. Inscribed "Accepit Jesus panem . . . . . Hoc est Corpus meum." "Boetius a Bolswert sculp. et excud." B. 26. 62. Le B. 5. First state before the address of Huberti. 2213

CHRIST between the TWO THIEVES. After P. P. Rubens. Inscribed "Iesvs Crvcifixvs. Venerunt milites," &c. "B. à Bolswert." Bas. 31. 86. Le B. 6. 2214

PAUL PONTIUS.

Designer and Engraver.

Born at Antwerp about 1596, date of death not known, working in 1639.

The FLAGELLATION of CHRIST. After P. P. Rubens. Inscribed "Sicut fragmentum mali punici." Bas. 28. 70. 2215

The DEAD CHRIST supported by the VIRGIN, with Mary Magdalen, St. Francis and other figures. The picture painted for the Satisfaire of the Capucins at Brussels by Rubens. Inscribed "Petrus Paulus Rubens in Summa P P. Capucinorum ara, &c." Bas. 35. 101. 2216

The ENTOMBMENT of CHRIST. After Tiziano Vecellio. 2217

A duplicate of the last mentioned. 2218

CORONATION of the VIRGIN. After P. P. Rubens. Inscribed "Coronatio Divæ Virginis." Bas. 53. 16. 2219

TOMYRIS causing the Head of Cyrus to be placed in a vessel of human blood. After P. P. Rubens. Bas. 111. 22. 2220

JAN LOUIS.

Born at Antwerp about 1600, date of death not known.

DIANA and her NYMPHS resting after the fatigue of the chace, called "Halte de Diane à la Chasse." After P. P. Rubens Bas. 90. 9. Le B. 3. 2221

CORNELIUS GALLE, the elder.

Born at Antwerp about 1570, died in 1641.

JUDITH cutting off the head of HOLOFERNES. After P. P. Rubens. With six verses in Latin "CEDITE ROMANI DUCTORES . . . UNA MANUS." Bas. 8. 27. Le B. 2. 2222

REPOSE in EGYPT. Three angels playing with a lamb. Landscape background. After P. P. Rubens. Inscribed "OBDORMIT ECCE JESULUS," &c. Bas. 55. 24. Le B. 7. 2223

PROCNE showing the head of her son Itys to her husband Tereus. After P. P. Rubens. With four verses.—"Intus habes quod poscis . . . in ora patris.—*Ovid. Met.* lib. VI." Bas. 97. 36. Le B. 39. 2224

DEATH of SENECA, who stands in the bath. Designed by Rubens from an antique statue for the title of the work entitled the Philosopher. Bas. 110. 20. Le B. 41. 2225

SIR ANTONIE VAN DYCK.

Born at Antwerp in 1599, worked in London, where he died in 1641.

CHRIST crowned with THORNS. From his own design. Fourth the word *invenit* inscribed in full, to which is added *et qua forti.* The address of Bon Enfant erased. Car-
* page 125. 2226

---

ial Notices of Sir Anthony Van Dyck, by William Hookham Carpenter. 1844.

JAN WITDOECK,

Born at Antwerp about 1604, working in 1642.

The ENTOMBMENT, with female saints weeping and preparing the sepulchre. After P. P. Rubens. Bas. 36. 106. 2227

JESUS CHRIST at table with the DISCIPLES at EMMAUS. After P. P. Rubens. Inscribed "H. Witdouc." Bas. 38. 114. 2228

JAKOB NEEFS.

Born at Antwerp about 1610, working in 1645.

ST. MICHAEL overcoming the evil spirits. After P. P. Rubens. Inscribed "Neeffs." Not described by Basan or Le Blanc. 2229

HENDRIK SNYERS.

Born at Antwerp in 1612, time of death not known.

The FATHERS and DOCTORS of the Church discussing the question of the Mystery of Transubstantiation. After P. P. Rubens. Bas. 45. 11. 2230

ST. FRANCIS of ASSISI receiving the communion while supported by the Fathers. After P. P. Rubens. Bas. 71. 15. 2231

FRANS VAN DER STEEN.

Painter and Engraver.

Born at Antwerp about the year 1604.

CUPID CUTTING HIS BOW. From a picture in the Belvedere Gallery at Vienna by Parmigiano, which has been falsely attributed to Correggio. Meyer, 468. 2232

PEETER DE JODE, the younger.

Born at Antwerp in 1606; worked there and at Paris.

SAINT MARTIN of TOURS curing one possessed by the Devil. After Jakob Jordaens. Le B. 24. 2233

THEODORE VAN KESSEL.

Born in Holland in 1620, working in 1650.

VENUS and ADONIS. After Paolo Veronese. Le B. 25. 2234

ALEXANDER VOET.

Born at Antwerp in 1618, date of death not known.

JUDITH putting the head of HOLOFERNES in a sack, which is held by a servant. After P. P. Rubens. Inscribed "A quid potuit Iudith præclara Virago," &c. Bas. 8. 28.

PIETER BAILLU.

Born at Antwerp about the year 1614; worked there and at Rome. Date of death unknown.

The RAPE of HIPPODAMIA, or the Combat of the Lapithæ. After P. P. Rubens. Inscribed "P. de Bailliu." Bas. 92. 15. Le B. 22. 2236

FRANZ VAN DEN WYNGAERDE.

Born at Antwerp about 1612, died about 1660.

CHRIST bearing the Cross. After Sir Antonie Van Dyck. 2237

WILLEM DE LEEUW.

Born at Antwerp in 1610, died about 1665.

LOT intoxicated by his daughters. After P. P. Rubens. Without any title. Bas. 2. 4. Le B. 1. 2238

The BOAR HUNT with cavaliers and ladies with their attendants. After P. P. Rubens, Bas. 233. 8. Le B. 11. 2239

PEETER CLOUET, or CLOWET.

Born at Antwerp in 1606, died in 1668.

The DESCENT from the Cross. After P. P. Rubens. Inscribed "Reverendo admodum, nobili" &c. "Petrus Clouwet." Bas. 34. 97. Le B. 2. 2240

A LANDSCAPE, representing winter, in the middle distance of which is a fire, with peasants warming themselves; at the side there are several cows. After P. P. Rubens. Without title. This print is commonly called the Cow-house. Bas. 236. 6. Le B. 33. 2241

NICOLAUS LAUWERS.

Born at Leuze near Tournay in 1620, worked at Antwerp.

JESUS CHRIST before PILATE. After P. P. Rubens. Inscribed "Laeuwers." Bas. 29. 74. Le B. 4. 2242

JESUS CHRIST and the four PENITENTS, namely, David, St. Peter, the Magdalen, and the Penitent Thief. After P. P. Rubens. Inscribed "Remittuntur ei peccata" &c. "N. Lauwers ex." Bas. 42. 1. Not described by Le Blanc. 2243

SCHELTIUS Â BOLSWERT.

Born at Bolswert in Friesland about the year 1586; worked at Antwerp and died there at an advanced age.

The BRAZEN SERPENT of MOSES. After P. P. Rubens. Inscribed "Fecit ergo Moyses," &c. Bas. 5. 16. Le B. 2. 2244

The ANNUNCIATION. After P. P. Rubens. Inscribed "Perillustri sodalitati," &c. Bas. 11. 3. Le B. 7. 2245

The RETURN INTO EGYPT, the Child walking between its parents. After P. P. Rubens. Inscribed "Et erat subditus illis." Bas. 18. 29. Le B. 29. 2246

The VIRGIN kneeling, and with her hands crossed on her bosom, adoring the Infant JESUS, who is seated before her. After Parmigiano. Inscribed "A. Bon enfant excū Avec privilege du Roy." Le B. 15. First state. 2247

Second state of the same. Inscribed "L. Voestermans fecit." 2248

The VIRGIN, St. Joseph, and the Infant Jesus. A group of Angels on the left, and four above playing musical instruments. After Sir Antonie Van Dyck. Inscribed "Reverendissimo domino," &c. "Gillis Hendricx," &c. Le B. 28. 2249

HOLY FAMILY. A parrot perched on the base of a pillar on the right has the tendrils of a vine in its beak. After P. P. Rubens. Inscribed "Miratur matrem fieri se virgo," &c. Le B. 33. 2250

The VIRGIN about to embrace the Infant CHRIST. After P. P. Rubens. Inscribed "OSCULETUR ME OSCULO ORIS SUI. Cant. 1." Bas 56. 30. Le B. 14. 2251

CHRIST CROWNED WITH THORNS. After Sir Antonie Van Dyck. Inscribed "PLECTENTES CORONAM DE SPINIS POSVERVNT SVPER CAPVT EIVS, &c." Le B. 55. 2252

CHRIST expiring on the CROSS between the two THIEVES. The Magdalen weeps at his feet while embracing the Cross, and the Virgin stands near on the left with Saints behind her; two soldiers are introduced on the right, one of them being on horseback. Inscribed "Et postquam venerunt in locum qui vocatur Calvariæ," &c. "Ant. Van Dyck pinxit.—S. à Bolswert sculpsit. Gillis Hendricx excudit." 2253

CHRIST on the CROSS, the Virgin bewailing and embracing his feet; a Saint stands near with outstretched arms, and Love, with an inverted torch, is seated on the rock. From Sir Antonie Van Dyck's picture in the Church of St. Michael at Antwerp. Inscribed "Amplissimo ac Reverendo," &c., and on the rock "Ne patris sui manibus," &c. 2254

Duplicate of the last mentioned. 2255

JESUS CHRIST expiring on the CROSS; the Virgin, St. John, and the Magdalen are introduced on the right; a soldier with the sponge and two horsemen on the left. After Van Dyck. Inscribed "Cum vidisset Jesus matrem," &c. Le B. 59. 2256

SCHELTIUS À BOLSWERT—(*continued*).

Duplicate of the last mentioned. 2257

The DEAD BODY of JESUS CHRIST extended in the lap of the Virgin. After Sir Antonie Van Dyck. Inscribed "VOCATE ME MARA," &c. Le B. 61. 2258

A duplicate of the last mentioned. 2259

The ASCENSION. After P. P. Rubens. Inscribed "Videntibus illis elevatus est." Bas. 39. 118. Le B. 65. 2260

The RESURRECTION. From the picture by P. P. Rubens in Antwerp Cathedral. Inscribed "Christvs resvrgens, &c." B. 36. 109. Le B. 66. 2261

The ASSUMPTION of the VIRGIN, who is accompanied to Heaven by an assemblage of young angels, while the disciples of Christ have gathered about the sepulchre. Inscribed "R. P. Guardiano F F. Minorum . . . . Martinus Vanden Enden D.C. Q. Petrus Paul. Rubbens pinxit. S. à Bolswert Sculpsit." Bas. 51. 5. Le B. 70. First state, with the address of Gillis Hendricx. 2262

The PRODIGAL SON. The subject introduced in a stable with horses and cows. After P. P. Rubens. Inscribed "P. P. RUBENS PINXIT. S. À BOLSWERT SCULPSIT. GILLIS HENDRICX EXCUD. ANTUERPIÆ." Not mentioned by Basan or Le Blanc. 2263

Duplicate of the last mentioned. 2264

CONVERSION of ST. PAUL. After P. P. Rubens. *See* also copy by François Ragot, No. 2457. 2265

ST. CECILIA. After P. P. Rubens. Inscribed "Ficta prior . . . sua plectra trahit." Bas. 85. 24. Le B. 165. 2266

The TRINITY. The body of Jesus Christ in the lap of God the Father; the Holy Dove above. After P. P. Rubens. Bas. 40. 12. 2267

TRIUMPH of the CHURCH. After P. P. Rubens. Inscribed "Perge Triumphatrix Ecclesia," &c. In two sheets. B. 44. 8 2268

"The RETURN from the CHASE." Nymphs with game and satyrs carrying fruit; seven half-length figures. After P. P. Rubens. Inscribed "Sic vobis lassæ—poma feræque bene—Pet. Paul Rubbens pinxit—S. à Bolswert sculpsit." Bas. 94. 26. Not described by Le Blanc. 2269

The TRIUMPH of GALATEA. After Parmigiano. Not described by Le Blanc. 2270

The LION HUNT. Horsemen attacking a lion and lioness, the former has seized one of the hunters who has fallen from his steed, whilst the latter has sprung on a man on the ground whose companion rushes sabre in hand to his rescue; a third hunter lies wounded on the ground. After P. P. Rubens. Bas. 231. 26 (1). 2271

A duplicate of the last mentioned. 2272

LANDSCAPE. A vast open country, one part ravaged by an impetuous torrent; in the other, which is sheltered from the disaster, Philemon and Baucis are discovered, dispensing their hospitality to Jupiter and to Mercury. There are four verses and a dedication, "Occidit una domus . . . D. C. Q. Ægidius Henrici." "S. à Bolswert sculpsit. Gillis Hendricx excudit." After P. P. Rubens. Bas. 235. 1. 2273

A LARGE LANDSCAPE. Effect of storm. The sea agitated by the tempest, and a vessel dashing itself against a rock, which occupies the middle distance, and on the summit of which is a lighthouse. In the foreground are many persons, escaped from shipwreck, some of them occupied making a fire to warm themselves. After P. P. Rubens. There are four verses, "Tum mihi cœruleus . . . . gurgite vasto."—*Æneid.* lib. III. and the address, S. à Bolswert sculp. G. Hendricx ex. Ant. This print is known by the name of The Tempest of Æneas, or the view of Cadiz. Bas. 235. 2. 2274

Duplicate of the last mentioned. 2275

FOREST SCENE. Atalanta followed by Meleager and hounds in the foreground about to clear a fallen tree in pursuit of the Calydonian boar. Men on horseback at hand; a man armed with a spear is standing on the left. Inscribed "Pet. Paul Rubens pinxit. S. à Bolswert sculpsit. Gillis Hendricx excudit." Le B. 235. 3. 2276

LANDSCAPE with extensive ruins. Two women in the foreground carrying baskets of vegetables and wading through a stream, one has her burden on her head and the other under her arm. A herdsman behind them is driving three oxen through the water. After P. P. Rubens. Bas. 237. 1. 2277

This and those following form a portion of a set of twenty-one plates, which are called the "Petits Paysages de Rubens."

A duplicate of the last mentioned. 2278

LANDSCAPE with ruined castle. A young female crossing a stream on the left of foreground with a basket on her head; other figures near. After P. P. Rubens. Bas. 237. 2. 2279

LANDSCAPE. A birdcatcher on the right with his net attached to trees. Two men sawing through the trunk of a fallen elm in the foreground. After P. P. Rubens. Bas. 237. 3. 2280

SCHELTIUS À BOLSWERT—(*continued*).

Duplicate of the last mentioned. 2281

LANDSCAPE. Forest scenery with river winding to the foreground; a shepherd tending his flock on the left near a bridge of planks. "Pet. Paul. Rubens pinxit. S. à Bolswert sculpsit. Gillis Hendricx excudit." Bas. 237. 4. 2282

LANDSCAPE, with a cart in the foreground which has sunk in a rut; it is drawn by two horses, on one of which sits the driver, while a second man endeavours to raise the sunken wheel. After P. P. Rubens. *See* copy by Faithorne, No. 2665. Bas. 237. 5. 2283

Duplicate of the last mentioned. 2284

Collection—William Esdaile.

LANDSCAPE, with Chateau, on the banks of a river, the ground attached to it enclosed within a wall. Clouds above hide the summit of the mountains in the distance. After P. P. Rubens. Bas. 237. 6. Proof before the address GILLIS HENDRICX EXCUDIT ANTUERPIÆ. 2285

Second state with the address of Hendricx. 2286

Another impression of the same. 2287

COAST SCENE, with storm effect. Castle in the distance at the foot of a mountain, with shipping anchored near; in the foreground on the left a frightened man hiding his face with his hands, accompanied by a woman who protects her head from the lightning with her petticoat. After P. P. Rubens. Bas. 237. 7. 2288

A duplicate of the last mentioned. 2289

LANDSCAPE. Two milkmaids and three cows on the left of foreground, one of the women stoops to take up some water from the stream. After P. P. Rubens. Bas. 238. 8. 2290

A duplicate of the last mentioned. 2291

LANDSCAPE with man watering his horse in a stream, which flows under a wooden bridge of a single log towards the foreground near the centre. After P. P. Rubens. Bas. 238. 9. 2292

A duplicate of the last mentioned. 2293

LANDSCAPE with RAINBOW, with stream and wooden bridge. In the foreground a group of shepherds and shepherdesses: one is reclining on the ground by the side of his mistress, while another is about to seize his partner by the waist unawares; a third is seated by himself under a tree and is about to play on his flageolet. After P. P. Rubens. Bas. 238. 10. 2294

A reversed copy of the same. Inscribed "Pèt. Paul. Rubbens pinxit. Gaspar Huberti excudit Antverpiæ. I. B. van Tienen ex." Four verses, commencing "Dum vigiles pascuntur oves, amat otia pastor." 2295

LANDSCAPE with RAINBOW. Two females on the left of the foreground, one carrying a rake and the other a basket of fruit on her head; on the right, a little distance off, a man is employed stacking hay. After P. P. Rubens. Bas. 238. 11. 2296

LANDSCAPE with the Sun setting. On the left of the foreground a man watering two horses, and beyond him another man obtaining water from a well near a farmhouse on an eminence. After P. P. Rubens. Bas. 238. 12. 2297

LANDSCAPE, the open country, with a man in the foreground on the left crossing a brook with two horses, one of which is drinking; a milkmaid and cows seen beyond them, and on the right a woman walking and carrying a large bottle on her head, near a bank on which a man reclines playing the flageolet. After P. P. Rubens. Bas. 238. 13. 2298

LANDSCAPE. Effect of moonlight; a flat open country, with winding stream, in which the moon is reflected in the foreground on the right, near where a solitary horse is grazing. After P. P. Rubens. Bas. 238. 14. 2299

LANDSCAPE. A Chateau on the bank of a stream in the middle distance approached by a bridge on the left. A party of cavaliers and ladies assembled in the foreground romping. After P. P. Rubens. 2300

A reversed copy of the last mentioned. Inscribed "Pet. Paul. Rubbens." Two verses, commencing "Vanus Amor," &c. "Gaspar Huberti." Le Bas. 238. 15. 2301

LANDSCAPE. View of the open country, with a stream on the right of the foreground, and a man and woman, accompanied by a dog, walking towards the left; he carries a basket over his shoulder by a pole, and she has one basket on her head and another on her arm. After P. P. Rubens. Bas. 239. 16. 2302

A duplicate of the last mentioned. 2303

Another impression of the same. 2304

STAG HUNT. Interior of a forest, with a huntsman on foot following his hounds in pursuit of the stag and two hinds. After P. P. Rubens. Bas. 239. 17. 2305

LANDSCAPE with wooden bridge over a stream; on the left a shepherd is seated on a large stone, accompanied by his dog. He is playing his pipe while tending his flock. After P. P. Rubens. Bas. 239. 18. 2306

SCHELTIUS À BOLSWERT—(*continued*).

Duplicate of the last mentioned. 2307

Another impression of the same. 2308

LANDSCAPE. A farm-house in the middle distance on the outskirts of a forest. Milkmaids at their vocation and numerous cows in the foreground, and on the left a man firing at some ducks. After P. P. Rubens. Bas. 239. 19. 2309

Duplicate of the last mentioned. 2310

LANDSCAPE, with villagers dancing in a circle to the music of the flageolet which a rustic plays while seated on a tree. After P. P. Rubens. Bas 239. 20. 2311

A duplicate of the last mentioned. 2312

PEETER PAUL BOUCHE.

Born at Antwerp in the second half of the 17th century, living in 1693.

An ILLUSTRATION to the first illustrated edition (1688) of Milton's Paradise Lost. Book IV. "Gabriel drawing forth his bands of night-watch to walk the round of Paradise, appoints two strong angels to Adam's bower, lest the Evil Spirit should be there doing some harm to Adam or Eve sleeping." After Bernard Lens, senior. For the remainder of the plates, *see* Nos. 2160–70. 2313

Another ILLUSTRATION to Milton's Paradise Lost, Book XII., for a later edition. Michael leading Adam and Eve out of Paradise. Reversed copy of the print by Michael Burghers, after Dr. Aldrich (*see* No. 2170). Inscribed "The Punishment of Adam. Genesis 3. G. Freman, delin. P. Bouche, sculp." The background altered to a landscape, and above two angels bearing a canopy on which is inscribed a dedication "To her Royall Highness Ann Princess of Denmark," &c. 2314

ANONYMOUS.

DANIEL in the DEN of LIONS. After P. P. Rubens. Almost entirely executed with the etching needle. Bas. 19. 31. 2315

DANIEL in the DEN of LIONS. After P. P. Rubens. The same subject as the last, but reduced in size and the animals on the right suppressed. "A. Blooteling ex." B. 19. 32. 2316

The REPOSE in EGYPT. After Federigo Barocci. Copied from the print by Raffaello Sciaminossi the reverse way, and inscribed "Sancta Maria." "Paulus Fürst excudit." *See* Nos. 1355 and 2205.

The TRIBUTE MONEY. After P. P. Rubens. Inscribed "Vade ad mare et mitte," &c. "Paris chez J. Ph. Le Bas. p^r. Graveur," &c. Bas. 22. 44. 2317

The HOSPITALITY of Philemon and Baucis to Jupiter and Mercury After P. P. Rubens. Proof before the address. "J. Meyssens ex." B. 96. 34. 2318

BATTLE of the AMAZONS. After P. P. Rubens. Inscribed "Sic Victoria Victis." Copied from L. Vorsterman's large print under the direction of G. Duchange. Bas. 105. 2. 2319

VALENTINE LE FEBRE.

Painter, Engraver, and Etcher.

Born at Brussels about 1642, working at Venice in 1680, died about 1700.

(Illustrations to "Opera selectiora, quæ Titianus Vecellius Cadubriensis," &c.)

CAIN slaying ABEL. After Tiziano Vecellio. Inscribed "V. lefebre." 2320

PRESENTATION in the TEMPLE. After Paolo Veronese. 2321

VIRGIN and CHILD and SAINTS. After Tiziano Vecellio. 2322

VIRGIN and CHILD and three SAINTS in Adoration. After Tiziano Vecellio. Inscribed "TITIANUS. IN. P. V. lefebre del. et sculps." 2323

A duplicate of the last mentioned. 2324

VIRGIN and CHILD and SAINTS. After Tiziano Vecellio. 2325

ST. PETER MARTYR. After Tiziano Vecellio. 2326

A duplicate of the last mentioned. 2327

SAINTS and DYING MAN. After Tiziano Vecellio. 2328

ST. JEROME. After Tiziano Vecellio. 2329

EUROPA. After Paolo Veronese. 2330

MICHAEL VAN DER GUCHT.

Born at Antwerp in 1660, worked in London, and died there in 1725.

PORTRAIT of JOSEPH ADDISON. Three-quarter length, the face seen nearly full, and the curls of his long wig falling on his shoulders. After Sir Godfrey Kneller. Inscribed "MR. ADDISON." S^{r} G. Kneller pinx. M. V^{dr}. Gucht, Sculp. Prefixed to his "Maxims, &c." London, 1719. 2331

PORTRAIT of MR. THOMAS BETTERTON. Face three-quarter, and turned to the right, the figure seen to the waist. After Sir Godfrey Kneller. Inscribed "Mr. Thomas Betterton. Totus Mundus Agit Histrionem." Prefixed to his life, 1710. 2332

PORTRAIT of "Mr. JOHN PHILIPS." M. V^{dr} Gucht, Scul. Three-quarter length, the face seen nearly full and turned a little to the right, his long hair falling on his shoulders. Prefixed to his works. 1720. 2333

M. VAN DER GUCHT—(*continued*).

PORTRAIT of CHARLES SACKVILLE, Earl of Dorset. Statesman and Poet. Holding a wand as Lord Chamberlain. Three-quarter length. The face seen nearly full, and turned a little to the right. M. V^dr Gucht, sc. After Sir Godfrey Kneller. 2334

PORTRAIT of JOHN DRYDEN. Poet. Bust, with nearly a full view of the face, which is turned a little to the right, the curls of his long wig falling on his shoulders. An oval in a square. Inscribed "M^r John Dryden. Anno. 1693. Ætat. 62. S^r G. Kneller pinxit. M. V^dr Gucht, sculp." 2335

PORTRAIT of DANIEL DE FOE, the Novelist, author of "The True-born Englishman." Bust in an oval, the curls of his long wig falling on his shoulders, face nearly full, and turned to the left. After Jeremiah Taverner. M. V^dr Gucht, sculp. 2336

PORTRAIT of JOHN OLDHAM the Poet. A frontispiece to his works. The face seen nearly full; a bust in an oval. Inscribed "MR. JOHN OLDHAM." 2337

ILLUSTRATIONS to SHAKESPEARE'S WORKS, published in 1709.

(1.) PORTRAIT of SHAKESPEARE. Crowned by tragedy and comedy, with fame above. An illustrated oval. Inscribed "Mr. William Shakespear. Ob. A.D. 1616. Æt. 53." 2338

A duplicate of the last mentioned. 2339

Another of the same. 2340

(2.) The POET'S MONUMENT. Bust, with hands on a cushion, arms above, inscribed— 2341

"Judicio Pylium, Genio Socratem,
Arte Maronem
Terra tegit, Populus mœret,
Olympus habet."
In the corner, "p. 37 in the Life."

(3.) The TEMPEST. Act I., Scene 2. 2342

Ariel.—I boarded the King's ship; now on the beak,
Now in the waist, the deck, in every cabin, etc.

(4.) The TWO GENTLEMEN of VERONA. Act V., Scene 4. 2343

Valentine.—Thurio, give back, or else embrace thy death;
Come not within the measure of my wrath, &c.

(5.) The MERRY WIVES of WINDSOR. Act III., Scene 1. 2344

Page.—Nay, good master parson, keep in your weapon.
Shallow.—So do you, good master doctor.
Host.—Disarm them, and let them question, &c.

(6.) MEASURE for MEASURE. Act II., Scene 4. 2345

Isabella.—I have no tongue but one: gentle my lord,
Let me entreat you speak the former language.
Angelo.—Plainly conceive, I love you.

(7.) The COMEDY of ERRORS. Act V., Scene 1. 2346

Duke.—Yet once again proclaim it publicly
If any friend will pay the sum for him,
He shall not die; so much we tender him, &c.

(8.) MUCH ADO ABOUT NOTHING. Act. IV., Scene 1. 2347

Claudio.—O Hero, what a hero hadst thou been, &c., &c.
Leonato.—Hath no man's dagger here a point for me?

(9.) LOVE'S LABOUR'S LOST. Act II., Scene 1. 2348

King.—Fair Princess, welcome to the Court of Navarre.
Princess.—'Fair' I give you back again: and 'welcome'
I have not yet: &c.

(10.) A MIDSUMMER NIGHT'S DREAM. Act V., Scene 1. 2349

Oberon.—Through the house give glimmering light, &c.
Titania.—First, rehearse your song by rote, &c.

(11.) The MERCHANT of VENICE. Act IV., Scene 1. 2350

Portia.—I pray you let me look upon the bond.
Shylock.—Here 'tis, most reverend doctor, here it is.
Portia.—Shylock, there's thrice thy money offer'd thee, &c.

(12.) AS YOU LIKE IT. Act III., Scene 2. 2351

Orlando.—Hang there my verse in witness of my love;
And thou, thrice-crowned queen of night, survey
With thy chaste eye, from thy pale sphere above, &c.

(13.) The TAMING of the SHREW. Act IV., Scene 1. 2352

Petruchio.—'Tis burnt: and so is all the meat.
What dogs are these! Where is the rascal cook?
How durst you, &c.

(14.) TWELFTH NIGHT; or, What you Will. Act. IV., Scene 2. Olivia's House. 2353

(*Sir Toby Belch, Maria, and Clown as Sir Topas the curate: Malvolio in the dark room.*)
Mal.—I say this house is as dark as ignorance, though ignorance were as dark as hell, &c.

(15.) ALL'S WELL THAT ENDS WELL. Act IV., Scene 1. 2354

Parolles.—Oh! ransom, ransom!—Do not hide mine eyes.
1*st Soldier.*—Boskos thromuldo boskos.
Parolles.—I know you are the Muskos' regiment, &c.

(16.) The WINTER'S TALE. Act V., Scene 3. 2355

Paulina.—As she lived peerless,
So her dead likeness, I do well believe, &c.

(17.) The LIFE and DEATH of KING JOHN. Act V., Scene 1. 2356

King John.—Thus have I yielded up into your hand
The circle of my glory.

(18.) The TRAGEDY of KING RICHARD II. Act V., Scene 5. 2357

King Richard.—How now! what means death in this rude assault?
Villain, thine own hand yields thy death's instrument.
Go thou, and fill another room in hell.

M. VAN DER GUCHT—(*continued*).

(19.) First Part of KING HENRY IV. Act V., Scene 4. 2358

Falstaff.—Well said, Hal! to it, Hal!—Nay, you shall find no boy's play here,
I can tell you.

(20.) Second Part of KING HENRY IV. Act II., Scene 4. 2359

Page.—The music is come, sir.
Falstaff.—Let them play.—Play, sirs.—Sit on my knee, Doll. A rascal
bragging slave! &c.

(21.) KING HENRY V. Act V., Scene 1. 2360

Pistol.—Not for Cadwallader, and all his goats.
Fluellen.—There is one goat for you.
Will you be so goot, scald knave, as eat it?

(22.) First part of KING HENRY VI. Act I., Scene 5. 2361

La Pucelle.—Talbot, farewell: thy hour is not yet come.
I must go victual Orleans forthwith.

(23.) Second Part of KING HENRY VI. Act III., Scene 3. 2362

(*Enter the King, Salisbury, Warwick, to the Cardinal in bed.*)
King.—How fares my lord? speak, Beaufort, to thy sovereign, &c.

(24.) Third Part of KING HENRY VI. Act V., Scene 6. 2363

Gloucester.—I'll hear no more,—Die, prophet, in thy speech;
For this, amongst the rest, was I ordain'd.
King.—Ay, and for much more slaughter after this.
O God! forgive my sins, and pardon thee!

(25.) KING RICHARD III. Act V., Scene 3. 2364

(*Appearance of the several Ghosts.*)
Ghost of Buckingham.—The first was I that helped thee to thy crown, &c.

(26.) KING HENRY VIII. Act III., Scene 2. 2365

King.—'Tis nobly spoken:
Take notice, lords, he has a loyal breast,
For you have seen him open 't. Read o'er this
And after, this: and then to breakfast with
What appetite you have.

(27.) TROILUS and CRESSIDA. Act V., Scene 2. 2366

Thersites.—Now the pledge; now, now, now!
Cressida.—Here, Diomed, keep this sleeve.
Troilus.—O beauty! where's thy faith?

(28.) CORIOLANUS. Act V., Scene 3. 2367

Coriolanus.—O mother, mother! What have you done?
Behold, the heavens do ope, &c.

(29.) TITUS ANDRONICUS. Act V., Scene 2. 2368

Titus.—Come, come, Lavinia; look, thy foes are bound, &c.
* * * *
And now prepare your throats, &c.

(30.) ROMEO and JULIET. Act V., Scene 3. 2369

Juliet.—Yea, noise? then I'll be brief. O happy dagger!
This is thy sheath.

(31.) TIMON of ATHENS. Act IV., Scene 3. 2370

Phrynia and Timandra.—Give us some gold, good Timon:
Hast thou more?
Timon.—Enough to make a whore forswear her trade,
And to make whores, a bawd. Hold up, you sluts,
Your aprons mountant, &c.

(32.) JULIUS CÆSAR. Act III., Scene 2. 2371

Antony's speech.—Friends, Romans, countrymen, lend me your ears; &c.

(33.) MACBETH. Act IV., Scene 1. 2372

(*A show of eight kings, the last with a glass in his hand; Banquo's Ghost following.*)
Macbeth.—Thou art too like the spirit of Banquo; down! &c.

(34.) HAMLET. Act III., Scene 4. 2373

Hamlet.—A king of shreds and patches:—
Save me, and hover o'er me with your wings,
You heavenly guards!—What would your gracious figure? &c.

(35.) KING LEAR. Act IV., Scene 6. 2374

Gentleman.—O, here he is: lay hand upon him.—Sir,
Your most dear daughter—
King Lear.—No rescue? What, a prisoner? I am even, &c.

(36.) OTHELLO. Act V., Scene 2. 2375

Othello.—Being done, there is no pause.
Desdemona.—But while I say one prayer.
Othello.—It is too late.

(37.) ANTONY AND CLEOPATRA. Act V., Scene 2. 2376

Cleopatra.—This proves me base, &c. . . . Come, thou mortal wretch,
With thy sharp teeth this knot intrinsicate, &c.

(38.) CYMBELINE. Act II., Scene II. 2377

Iachimo.—The crickets sing, and man's o'er-labour'd sense
Repairs itself by rest. Our Tarquin thus
Did softly press the rushes, ere he waken'd, &c.

(39.) PERICLES. Act III., Scene 2. 2378

Cerimon.—. . . . . So up with it.
O you most potent gods! What's here? a corse!
First Gent.—Most strange!
Cerimon.—Shrouded in cloth of state; balm'd and entreasured
With bags of spices full! &c.

(40.) The LONDON PRODIGAL. 2379

Flowerdale.—My father! O I shame to look on him.
Pardon, dear Father, the Follies that are past.
Father.—Son, Son, I do, and joy at this thy change, &c.

(41.) The LIFE and DEATH of THOMAS LORD CROMWELL. 2380

Cromwell.—My noble Lords of Suffolk and Bedford,
Your honours welcome to pass Cromwell's house.
Where is my father? nay be covered, Father, &c.

M. VAN DER GUCHT—(*continued*).

(42.) The HISTORY of SIR JOHN OLDCASTLE. 2381

Cobham.—No, not to hurt you, for a thousand pound.
Harpool.—Nothing but to borrow your upper garment a little; not a word more, &c. &c.

(43.) The PURITAN or the WIDOW of WATLING STREET. Act IV. 2382

Pye.—I pray bestow the freedom of the Air upon our wholesome Art. Mass his cheeks begin to receive natural warmth: Nay, good Corporal, wake betime, or I shall have a longer sleep than you. . . . O, he stirs, he stirs again. Look, gentlemen.

(44.) A YORKSHIRE TRAGEDY. 2383

Wife.—Ha, who's that cry'd O me, my children. Bosh, bloody.
Husband.—Strumpet, let go the Boy, let go the Beggar, &c.

(45.)* The TRAGEDY of LOCRINE. Act IV., Scene 5. 2384

Locrine.—O fair Estrilda, we have lost the Field, &c.
. . . And welcome Death the end of mortal smart, &c.
Estrild.—Break heart with sobs, &c. . . Strengthen these hands of mighty Jupiter, Locrine I come, &c.

RICHARD VAN ORLEY.

Born at Brussels in 1652, died in 1732.

The FALL of the REBELLIOUS ANGELS. After P. P. Rubens. B. 40. 125. Le Bas. 1. 2385

JACOB COELEMANS.

Born at Antwerp about 1670, worked there and at Aix, where he died in 1735.

LABAN giving his Daughter Rachel to JACOB. After Caravaggio. Le B. 5. 2386

The VIRGIN seated in a landscape where angels are dancing. After Sir Antonie Van Dyck. Le B. 11. 2387

The HOLY FAMILY in a landscape. After Francesco Mazzuoli. Entitled "Mater Salvatoris." Le B. 12. 2388

VIRGIN and CHILD with ST. JOHN. After Andrea del Sarto. Not described by Le Blanc. 2389

SAINT CATHARINE. After Jacopo da Ponte, called Bassano. Not described by Le Blanc. 2390

ROBERT VAN AUDENAERDE, or OUDENAERDE.

Painter and Engraver.

Born at Ghent in 1663, died in 1743.

BIRTH of the VIRGIN. After Annibale Caracci. Le B. 13. 2391

---

* The last plate, Venus and Adonis (46), is wanting in this collection.

FRANZ PILSEN.

Born at Ghent in 1676, living in 1744.

The JUDGMENT of MIDAS. Inscribed "Tmoli Judicium." After P. P. Rubens. Bas. 93. 23. 2392

PEETER F. MARTENASIE.

Born at Antwerp, worked at Paris and Antwerp, and died in 1770.

RAPE of the SABINES. After P. P. Rubens. An etching. Bas. 109. 16. Le B. 3. 2393

FRANZ JOSEPH LONSING.

Born at Brussels in 1743, worked in Paris and Lyons, died at Bordeaux in 1790.

MELEAGER and ATALANTA. After Giulio Romano. Le B. 2. 2394

METZMACHER.

No account of this artist is known.

ST. MARGARET. Half length figure without the dragon. From the picture by Raffaello in the Louvre, the composition reversed in the engraving. Inscribed "Metzmacher sculpsit." 2395

FRENCH SCHOOL.

ANONYMOUS.

Middle of the 16th century.

VULCAN and the CYCLOPES forging arrows for the Loves. After Francesco Primaticcio. Engraved in the style of Louis Ferdinand. Reversed copy from Vico's print, with some alterations in the distance on the left. B. xvi. p. 403. 71. *See* No. 1217. 2396

PHILIPPE THOMASSIN.

Born at Troyes about the year 1536; living in 1613.

The PURIFICATION of the VIRGIN. After Federigo Barocci. N. 25. 2397

The CRUCIFIXION and the TWO MARIES. After Michel Angelo Not described by Nagler. 2398

CHARLES MASSÉ.

Designer and Engraver.

Born in Paris about the year 1631.

LANDSCAPE, with animals and shepherd sleeping. After Tiziano Vecellio. From the Jabach collection of drawings. D. 2. 2399

ANOTHER LANDSCAPE, with woman and child to the right of foreground. After Annibale Caracci. From the Jabach collection of drawings. D. 67. 2400

LÉONARD GAULTIER.

Born at Mayence in 1552; worked in Paris and died there in 1641.

LAST JUDGMENT. From the fresco in the Sistine Chapel by Michel Angelo. Le B. 18. Copy of the print by Martino Rota. *See* No. 1303. 2401

A duplicate of the last mentioned. 2402

Another impression with the name erased. 2403

SEBASTIAN VOUILLEMONT.

Born at Bar-sur-Aube about 1610; working in 1642.

HOLY FAMILY. After Andrea del Sarto. N. 12. 2404

LUCRETIA killing herself. After Guido Reni. 1638. N. 18. 2405

JEAN TOURNIER.

Working in 1670.

The VIRGIN and CHILD and ST. JOHN. After Guido Reni. 2406

PIERRE BIARD, the younger.

Sculptor and Etcher.

Born between 1590–1600; worked in Paris and Rome; died about the year 1658.

The SIBYL DELPHICA. One of the Figures from the Sistine Chapel. After Michel Angelo. D.* 23. 2407

NUDE FIGURE of a SLAVE, in profile, turned to the left. After Michel Angelo. Inscribed "Petrus Biard fesit." D. 107. 24. 2408

MICHEL CORNEILLE, the elder.

Born at Orleans in 1603; died in Paris about 1664.

HOLY FAMILY. In the form of a lunette. Called "La Madonna del Sacco." After Andrea del Sarto. Not described by Le Blanc. 2409

MARY MAGDALEN reclining by the side of a stream reading; a landscape background. After Annibale Caracci. Inscribed "An. Carache delin. M. Corneille sculp Cum privil Regis." Not described by Le Blanc. 2410

JEAN MORIN.

Born at Paris at the commencement of the 17th century; died in 1666.

The VIRGIN adoring the Infant Jesus. After Tiziano Vecellio. D. 16. 2411

---

* Dumesnil, "Le peintre-graveur Français." Paris, 1835–1868.

JEAN LOUIS ROULLET.

Born at Arles in Provence in 1645; died in Paris in 1669.

The MARIES and DEAD CHRIST. From the picture by Annibale Caracci at Castle Howard, formerly in the Orleans Gallery. N. 22. Engraved also by William Sharp. *See* No. 3016. 2412

The MARIES at the tomb of Jesus with an Angel. From Annibale Caracci's picture in the Philamarini Palace at Naples. N. 23. 2413

CLAUDE VIGNON.

Painter and Etcher.

Born at Tours in 1590; died in 1670.

ST. CATHERINE. After P. P. Rubens. Not described by Dumesnil. 2414

BALTHAZAR MONCORNET.

Born at Rouen in 1630; died in 1670.

The DESCENT from the CROSS. After Tintoretto. 2415

LOUIS BOULOGNE, the elder.

Born in Paris in 1609; worked there and at Rome; died in 1674.

MARTYRDOM of SAINT PAUL. From the picture by Paolo Veronese in the Church of Notre Dame at Paris. Inscribed "Paulle Veronaise Peim^{cit} a Venise. L. Boullongue sculp." Le B. 9. D. 7. 2416

FRANÇOIS CHAUVEAU.

Painter and Engraver.

Born in Paris in 1613, and died in 1676.

The DEAD BODY of CHRIST carried to the SEPULCHRE. From the picture in the Louvre by Tiziano Vecellio. Inscribed "Deposizione di Croce." Not mentioned by Dumesnil. 2417

CHRIST and His Disciples at Emmaus. With a title inscribed in capitals "IN ÆDIBUS IABACHIIS." After Tiziano Vecellio. Le B. 57. 2418

ADRIAN LOMMELIN.

Born at Amiens about 1637; worked at Antwerp. Date of death not known.

"S. CATHARINA." After P. P. Rubens. Inscribed "P. P. Rubens pinxit. Adrian Lommelin sculpsit. Gillis Hendricx excudit." Not described by Basan or Le Blanc. 2419

JUDGMENT OF PARIS. After P. P. Rubens. The composition slightly differing in treatment from the picture in the National Gallery. Le B. 15. 2420

PIERRE LOMBART.

Designer and Engraver.

Born in Paris about 1613; worked in London and Paris; died in 1682.

PORTRAIT of CHARLES I. on horseback, with his Equerry bearing his helmet. After Sir Antonie Van Dyck. On the death of Charles, the head of Cromwell was substituted for that of the king. And at the Restoration Charles's portrait was again introduced. Le B. 20. Third state, with the head of Charles re-engraved after Cromwell's was taken out. 2421

ANTOINETTE BOUZONNET STELLA.

Born at Lyons in 1635; died in 1682.

The TRIUMPH and ENTRY of the Emperor Sigismund into Mantua. From a long frieze in the Palazzo del Tè at Mantua. After Julio Romano. Twenty-four prints and dedication to the Minister Colbert. N. 5. 2422–46

GUILLAUME CHASTEAU.

Born at Orleans in 1633, died at Paris 1683.

The FOUR PROPHETS, Daniel, David, Jonas, and Habakkuk. From a picture in the Church of "Ste. Marie de la paix at Rome." Designed by Raffaello, and painted by Rosso Florentino. On two sheets. Le B. 7, where it is erroneously stated that the picture is in the Madonna del Popolo. 2447

JUPITER nourished by the Corybantes. A man naked is seen with his hands on the goat Amalthea. Inscribed "Oracle Vivant des Curieux," &c. After Nicolas Poussin. Le B. 42. A.* 332. 2448

GILLES ROUSSELET.

Designer and Engraver.

Born at Paris in 1614, died there in 1686.

HOLY FAMILY, with the PALM TREE. After Raffaello. N. 26. 2449

VIRGIN and CHILD with ST. JOHN; who brings the infant Jesus a lamb. After Parmigiano. N. 36. 2450

ST. FRANCIS in ecstasy. After Guido Reni. From the Cabinet du Roi. N. 58. 2451

The MARRIAGE of ST. CATHERINE. After Tiziano Vecellio. N. 64. 2452

The RAPE of DEIANEIRA. After Guido Reni. N. 73. 2453

A duplicate of the last-mentioned. 2454

Another of the same. 2455

---

* Nicolaus Poussin.—Von Dr. A. Andresen. Leipzig, 1863.

FRANÇOIS RAGOT.

Born at Bagnolet in 1641. Date of his death unknown.

ADORATION of the SHEPHERDS. After P. P. Rubens. Copied from the print by Lucas Vorsterman. N. 19. 2456

CONVERSION of ST. PAUL. From the picture by Rubens in the Pinakothek at Munich. Copy of the print by S. à Bolswert. *See* No. 2265. N. 7. 2457

ISRAEL SILVESTRE.

Born at Nancy in 1621, died at Paris in 1691.

"VEUË DU PONT DE REALTE DE VENIZE inventé par Michel Ange." P. Mariette ex. avec privil. du Roy. 2458

FRANÇOIS DE POILLY, the elder.

Born at Abbeville in 1622, died at Paris in 1693.

The REPOSE in EGYPT, in which the infant Jesus is represented sleeping in the lap of the Virgin, while two little angels are kneeling and adoring him. A landscape background. Inscribed "Et adorent eum omnes angeli Dei. Annibal Carratius pinxit. F. Poilly sculpsit cum Pr. Re. A Paris, rue St. Jacques," &c. After Annibale Caracci. N. 33. 2459

The VIRGIN and CHILD, with St. Elizabeth and the infant St. John in a landscape, with St. Joseph seen in the distance. Inscribed "Immortalitas est in cognatione sapientiæ. Rafael in. De Poilly ex. cum Privil." &c. N. 25. 2460

"LA SAINTE VIERGE." The Virgin and Child, with the infant St. John and St. Elizabeth. Landscape background. From the picture by Raffaello in the "Cabinet du Roy." Third state retouched for the Crozat Gallery by Charles Simonneau. 2461

The FLIGHT into EGYPT. The Virgin on the right raising the drapery from her face, and showing the sleeping child in swaddling clothes; St. Joseph on the left points the way. An angel strewing the path with flowers. After Guido Reni. Inscribed "Fuge dilecte mi. Cant. 8. Guido Ren Bon. Pin. F. Poilly sculp. cum Pr. re." N. 40. 2462

ST. JEROME seated in a cave, writing at a table. After Guido Reni. Inscribed "F. POILLY EX. CUM PRIVIL. REGIS." Not mentioned by Nagler. 2463

NYMPHS BATHING; with a fine landscape background. After Giulio Romano. From the Crozat Gallery. 2464

NICOLAS PITAU, the elder.

Born at Antwerp in 1633, lived in Paris, died in 1696.

The DEAD BODY of CHRIST at the tomb, in the midst of a group of angels. After Lodovico Caracci. N. 34. 2465

CLAUDINE BOUZONNET STELLA.

Born at Lyons in 1636, died at Paris in 1697.

MOSES STRIKING the ROCK. From the picture by Nicolas Poussin in the gallery of the Hermitage at St. Petersburg. Inscribed "Claudia Stella." N. 3.—A. 57. 2466

The CRUCIFIXION. From the picture by Nicolas Poussin formerly in the collection of Lord Dundas. Inscribed "Claudia Stella sculp. et excud. cum privil. Regis 1674." N. 5.—A. 200. 2467

JEAN PESNE.

Born at Rouen in 1623, died at Paris in 1700.

The VIRGIN holding the Infant Jesus by the arm while St. John is embracing Him. ("La Belle Jardinière.") After Raffaello. From the Orleans Gallery. N. 95. Third state. Inscribed "J. PESNE SCULPSIT CUM PRIVIL. REGIS." 2468

GERARD AUDRAN.

Etcher, Engraver, and Author.

Born at Lyons in 1640, died at Paris in 1703.

DAVID dancing before the Ark. After Domenichino. Inscribed "Vilior fiam plusquam factus sum," &c. Le B. 8. 2469

Collection—Michael Rysbraeck.

This and Nos. 17, 19, and 20, of Le Blanc form a set of oval compositions.

SOLOMON and the QUEEN of SHEBA on the throne by his side. After Domenichino. Inscribed "Beati viri tui et beati," &c. Le B. 17. 2470

Collection—Michael Rysbraeck.

JUDITH, with the head of Holofernes, &c. After Domenichino. Inscribed "Erit memoriale," &c. Le B. 19. 2471

Collection—Michael Rysbraeck.

ESTHER before AHASUERUS. After Domenichino. Inscribed "Sicut Divisiones Aquarum," &c. Le B. 20. 2472

Collection—Michael Rysbraeck.

The DEATH of ANANIAS. Le B. 40. From one of the cartoons by Raffaello, now in the South Kensington Museum. 2473

DEATH of ST. FRANCIS. After Annibale Caracci. Le B. 48. 2474

ST. PAUL and BARNABAS at Lystra. From one of the cartoons by Raffaello, now in the South Kensington Museum. Le B. 59. 2475

MARTYRDOM of ST. AGNES. After Domenichino. Le B. 64. 2476

RAPE of GANYMEDE. After Tiziano Vecellio. An octagon. Le B. 99. Second state with the names of the artists, but before the dedication. 2477

GUILLAUME VALLET.

Born in Paris in 1636, died there in 1704.

The ADORATION of the SHEPHERDS. After Carlo Cesi. Inscribed "Guill. Valet, sculp. Rom." N. 22. *See* the drawing, No. 206. 2478

GERARD EDELINCK.

Born at Antwerp in 1627, died at Paris in 1707.

BATTLE for the STANDARD. From the celebrated cartoon painted by Leonardo da Vinci in competition with Michel Angelo's cartoon of Pisa. D. 44. Second state before the three points on the sword blade. 2479

ANONYMOUS.

INFANT MOSES exposed in the waters of the Nile. After Nicolas Poussin. Copied from the print by Gerard Audran. With the address "A Paris chez Jean rue Jean de Beauvais N. 10." A. 30. 2480

The VIRGIN and CHILD, with St. Elizabeth and the infant St. John. After Raffaello. Inscribed "Raphael pinxit.—P. Drevet excudit.—Tu Domine Benedicis Justum, &c." 2481

CHRIST appearing to SAINT PETER in PRISON. After Domenichino. Two angels are introduced into the composition, one of them supporting the Saint. With the address "A Paris rue St. Jacques aux 2 pilliers d'Or. Avec Privilege." Le B. 25. 2482

BENOIT FARJAT.

Born at Lyons in 1646, worked principally in Italy, died in 1720.

FIGURE of CHARITY. After Guido Reni. Not described by Le Blanc. 2483

BENOIT AUDRAN, the elder.

Etcher and Engraver.

Born at Lyons in 1661, died in 1721.

DAVID slaying GOLIATH. From a picture in the Louvre, erroneously ascribed to Michel Angelo, but more probably the design of Daniela di Volterra. Le B. 26. 2484

DAVID slaying GOLIATH. After Michel Angelo. The subject differently treated from the last mentioned, the head of David being turned to the right. Le B. 27. 2485

P. R. DE LAUNAY.

Living in 1724.

The SUCKLING of HERCULES. After Tintoretto. From the Orleans Gallery. Not described by Le Blanc. 2486

CHARLES SIMONNEAU.

Born at Orleans in 1639, died in 1728.

"LA SAINTE VIERGE." The Virgin and Child with the infant St. John in a landscape, with St. Joseph seen under the archway of some ruins. From the picture by Raffaello in the Escurial. 2487

Duplicate of the last-mentioned. 2488

The VIRGIN and INFANT JESUS, with St. ELIZABETH. *See* Poilly (François de), No. 2461.

JEAN-BAPTISTE DE POILLY.

Born at Paris in 1669, died in 1728.

The VIRGIN adoring the INFANT JESUS, who is sleeping on the ground, while lying on a pillow. The Virgin kneels in prayer on the left, as an angel on the right also kneels while holding the crown of thorns; other angels seen above with the implements of the passion. After Benvenuto Garofalo. From the collection of Crozat and the Cabinet du Roi. N. 7. 2489

The MARTYRDOM of SAINT CECILIA. After Domenichino. N. 8. 2490

FRANÇOIS CHEREAU.

Designer, Etcher, and Engraver.

Born at Blois in 1680, died at Paris in 1729.

ST. JOHN in the DESERT. From the picture by Raffaello, formerly in the Orleans Gallery. Le B. 3. 2491

The CRUCIFIXION. After Guido Reni. Le B. 5. 2492

FREDERIC HORTHEMELS.

Born at Paris about 1688, working in 1729.

BIRTH of ST. JOHN the BAPTIST. After Tintoretto. From the collection of Crozat. Le B. 9. 2493

CHARLES DU FLOS.

Working in Paris in 1729.

The VIRGIN with the infant JESUS in her lap. After Raffaello. Engraved for the Crozat Gallery. "24." "*Gravée par Charles du Flos, et retouchée par Nicolas de Larmessin.*" Not described by Le Blanc. 2494

SIMON GRIBELIN, the younger.

Born at Blois in 1661, worked principally in London, where he died in 1733.

Set of seven plates, from the Royal Galleries of Windsor and Kensington.*

ESTHER fainting, KING AHASUERUS comforts her. After Tintoretto. Le B. 1. 2495

Duplicate of the last-mentioned. 2496

The SHEPHERDS offering gifts to CHRIST. After Jacopo Palma. Le B. 2. 2497

* The title of this series is wanting.

The WISE MEN make their offerings to Christ, and worship Him. After Paolo Veronese. Le B. 3. 2498

A duplicate of the last-mentioned. 2499

JUPITER at his BIRTH is privily conveyed from Saturnus. After Giulio Romano. Le B. 4. 2500

The MUSES in consort, with their proper symbols. After Tintoretto. Le B. 5. 2501

HERCULES rejects PLEASURE and chuses VIRTUE. After Paolo de Matteis. Le B. 6. 2502

MIDAS, preferring Pan to Apollo, is punished with asses' ears. After Schiavone. Le B. 7. 2503

The CARTOONS after Raffaello, eight plates inclusive of the title.

(1.) Title. "The Seven Famous Cartons of Raphael Urbin," &c., showing the whole series as displayed in the Gallery; above is the portrait of Raffaello in an oval medallion with drapery supported by cupids, and underneath a bust of Queen Anne, between the Latin and English inscriptions. Inscribed "S. G. invt. et sculpt. et excudit, 1720." Le B. 8. 2504

(2.) The Miraculous Draught of Fishes. Luke, chap. 5. Le B. 9. 2505

(3.) Christ's charge to Peter. John, chap. 21. Le B. 10. 2506

(4.) The Lame Man healed by Peter and John. Acts, chap. 3. Le B. 11. 2507

(5.) The Death of Ananias. Acts, chap. 5. Le B. 12. 2508

(6.) Elymas the Sorcerer struck with blindness. Acts, chap. 13. Le B. 13. 2509

(7.) Paul and Barnabus at Lystra. Acts, chap. 14. Le B. 14. 2510

(8.) Paul preaching at Athens. Acts, chap. 17. Le B. 15. 2511

The APOTHEOSIS of JAMES I. From paintings by P. P. Rubens on the ceiling of the Banqueting House, Whitehall. Set of three plates. Le B. 53.

(1.) "The prosperous state of Great Britain in the reign of King James the 1st." 2512

(2.) "His concern for Religion. His love of Arts and Sciences. The birth of a prince. The union of the two kingdoms." And 2513

(3.) "His Majesty's most eminent virtues crown'd with Glory and Immortality." 2514

PORTRAIT of GEORGE GRANVILLE, Lord Lansdowne. Ob. 1735, æt. 68. Three-quarter length. An oval, with arms above. Not mentioned by Le Blanc, but described by Bromley in his Catalogue of English Portraits. Inscribed "Sam[l]." G., but this is probably a mistake of the writing engraver. 2515

CLAUDE DU FLOS.

Born at Paris in 1665, and died there in 1737.

The ENTOMBMENT of CHRIST. Entitled "Jesus Christ mis au Tombeau." After Raffaello. Engraved for the Crozat Gallery. Le B. 16. 2516

ST. MICHAEL vanquishing the Evil Spirit. After Raffaello. Engraved for the Crozat Gallery. "15." Le B. 25. 2517

LOUIS DESPLACES.

Born at Paris in 1682, died in 1739.

ADORATION of the SHEPHERDS. In the front St. Longinus is seen in armour, and St. John the Baptist bearing a chalice. After Giulio Romano. Inscribed "L'Adoration des Bergers." Engraved for the Crozat Collection. Le B. 8, where the composition is called "L'Adoration des Rois." 2518

The CRUCIFIXION, entitled "Le Calvaire." After Annibale Caracci. Engraved for the Crozat Collection. Le B. 11. 2519

The CARRYING AWAY of HELEN. After Guido Reni. Le B. 41. 2520

TRIUMPH of TITUS and VESPASIAN. After Giulio Romano. "50." Engraved for the Crozat Collection. Le B. 58. 2521

JEAN MARIETTE.

Designer and Engraver.

Born in 1640, died at Paris in 1712.

The VIRGIN and the INFANT JESUS. After Guido Reni. Le B. 6. 2522

SIMON VALÉE.

Born at Paris about 1680, time of death not known.

ST. JOHN the BAPTIST in the DESERT. After Raffaello. From the Cabinet du Roi, formerly in the Crozat Gallery. N. 9. 2523

The TRANSFIGURATION. After Raffaello. N. 15. 2524

GERARD SCOTIN, the younger.

Born at Paris in 1690, working in London in 1745.

BELISARIUS receiving ALMS. From the picture at Chiswick, attributed to Sir Antonie Van Dyck. Inscribed "Date obolum Belisario." 2525

See also Nos. 2750, 2755.

SIR NICHOLAS DORIGNY.

Designer and Engraver.

Born at Paris in 1657; worked in Italy, Paris, and London; died at Paris in 1746.

The TRANSFIGURATION. After Raffaello. Le B. 8. Third state, with the addition of the letters EQ. after Dorigny's name. 2526

The TAKING DOWN from the CROSS. After Daniele di Volterra. Le B. 9. Third state, with the addition of the letters EQ. to Dorigny's name. 2527

The TRINITY. From the picture by Guido Reni at Rome in the Church of "La Trinità dè Monti." Le B. 23. 2528

A proof of the last-mentioned. 2529

The HISTORY of CUPID and PSYCHE, and the Triumph of Galatea. Twelve plates, including the title, after the paintings from the designs of Raffaello in the Farnesina Palace, Rome. Inscribed "Psyches et Amoris Nuptiæ ac Fabula a Raphaele," &c. Romae, 1693." Le B. 30–41.

(1.) Title. As above in a border, and a vignette on the left of the arms of the Farnese Family, with Fame and a river god for supporters. 2530

(2.) Venus commanding Cupid to punish Psyche, "VENUS IRÂ INCENSA ADVERSUS PSYCHEM," &c. *Raphael Sanctius Urbinas Inventor. Nicolaus Dorigny del. et inc.* 2531

(3.) Cupid and the three Graces. "CUPIDO PÆNAM SUMPTURUS DE MATRIS INJURIIS, &c." 2532

(4.) Venus leaving Ceres and Juno. "VENUS ULTIONI INTENTA PSYCHEN FUGITIVAM A JUNONE," &c. 2533

(5.) Venus going to Jupiter, and Venus before Jupiter. "NUBES TRANSGRESSA VENUS ab IOVE petit MERCURII VOCALIS OPERAM," &c. 2534

(6.) Mercury summoning the gods to council. "MERCURIUS VOCALIS DEUS EX IOVIS MANDATO DEOS," &c. 2535

(7.) Psyche returning from Tartarus. "E SCATURIGINE FONTIS ATRI ROREM STYGIUM," &c. 2536

(8.) Psyche before Venus, and Jupiter embracing Cupid. "AB INFERIS REDIENS PSYCHE DIVINÆ FORMOSITATIS," &c. 2537

(9.) Mercury conveying Psyche to Olympus. "IOVIS MANDATO PSYCHE PER MERCURIUM," &c. 2538

(10.) The Council of the Gods. "DEORUM CONCILIUM." 2539

(11.) The Marriage Feast. "CUPIDINIS et PSYCHES NUPTIALIS CAENA," &c. 2540

(12.) The Triumph of Galatea. "GALATEAE IMAGINEM CUM NEREIDUM AC TRITONUM CHORO," &c. 2541

A duplicate of the plate of the Triumph of Galatea in the above series. 2542

The SEVEN PLANETS, and the CREATION of the SUN and MOON. From the paintings by Raffaello in the Chigi Chapel, in La Madonna del Popolo, Rome. Nine plates, including title, inscribed "Raphaelis Sanctii Urbinatis Planetarium," &c. Le B. 42–49.

(1.) Title. An angel reclining on the world and looking to heaven: underneath are the arms of Louis, duke of Burgundy. Inscribed, "Raphaelis Sanctij Vrbinatis Planetarium," &c. N. Dorigny del. sculp. et excudit Romæ sup. perm. an. 1695. 2543

A duplicate of the same. 2544

(2.) Saturnus. "Omnium Planetarum supremus," &c. 2545

A duplicate of the same. 2546

(3.) Jupiter. "Saturno proximus," &c. 2547

A duplicate of the same. 2548

(4.) Mars. "Inter Iouem et Solem apparet," &c. 2549

A duplicate of the same. 2550

(5.) Sol. "Planetarum Medius et maximus. Domus ejus Leo." 2551

A duplicate of the same. 2552

(6.) Venus. "Planeta est soli proximus cum solem antecedit mane Lucifer, &c." 2553

A duplicate of the same. 2554

(7.) Mercurius. "Inter Venerem et Lunam apparet," &c. 2555

A duplicate of the same. 2556

(8.) Luna. "Infimus Planeta, Terræq. proximus. Domus ejus Cancer." 2557

A duplicate of the same. 2558

(9.) God creating Heaven. "Fecitq. Deus duo Luminaria, &c. et stellas, &c. et uidit Deus quod esset bonum."—Gen. i. 2559

The CARTOONS of RAFFAELLO, now in the South Kensington Museum. Seven plates (the title wanting). Le B. 52–59.

(1.) The Miraculous Draught of Fishes. "MIRACVLOSA AD STAGNVM GENEZARETH PISCIVM CAPTVRA," &c. *Raphael Sanctius Vrbinas Pinxit.* Eq. *Nicolaus Dorigny Gallus Del. et Sculp.* 2560

(2.) Christ's charge to Peter. "CHRISTUS PETRO OVIUM CURAM COMMITTIT." 2561

(3.) St. Peter and St. John healing the Lame Man. "PETRUS CUM JOANNE CLAUDUM A MATRIS UTERO SANAT. 2562

(4.) The Death of Ananias. "ANANIAS CORRUIT EXANIMIS." 2563

(5.) Elymas struck blind. "BAR-IESU SIVE ELYMAS PAPHI AD SAULI VERBUM EXCÆCATUR." 2564

(6.) The Sacrifice at Lystra. "PAULUS ET BARNABUS LYSTRÆ." 2565

(7.) St. Paul preaching at Athens. "PAULUS PRÆDICANS IN AREOPAGO." 2566

NICOLAS HENRI TARDIEU.

Designer, Etcher, and Engraver.

Born at Paris in 1674, and died there in 1749.

ADAM and EVE; the Almighty seen above expelling them from Paradise. From the picture by Domenichino in the Devonshire Gallery. 2567

A duplicate of the last-mentioned. 2568

CHRIST appearing to the MAGDALEN, known as "Noli me tangere." From the picture by Tiziano Vecellio in the National Gallery. 2569

JEAN HAUSSART.

Born at Paris about 1696, working until the middle of the 18th century.

CREATION of EVE. After Giulio Romano. Engraved for the Crozat Collection. Le B. 2. 2570

JEAN CHARLES FLIPART.

Painter and Engraver.

Born at Paris about the year 1700.

The VIRGIN and CHILD standing at a table. After Raffaello. Entitled "La Sainte Vierge." Engraved for the Crozat Gallery. Le B. 1. 2571

CHRIST PRAYING on the Mount of Olives. After Raffaello. Engraved for the Crozat Gallery. Le B. 2. 2572

A duplicate of the last-mentioned. 2573

NICOLAS DAUPHIN DE BEAUVAIS.

Designer and Engraver.

Born at Paris about the year 1687, and died there in 1753.

The VIRGIN and CHILD enthroned: with St. John the Baptist, Peter Martyr, and St. George. From the picture by Correggio in the Dresden Gallery. Le B. 1. M. 168. 2574

CHARLES NICOLAS COCHIN, the elder.

Born at Paris in 1688, died in 1754.

The MARRIAGE of ALEXANDER and ROXANA. From a drawing by Raffaello, formerly in the Crozat Collection. Printed in red. Huber,* 3. 2575

JEAN AUDRAN.

Engraver and Author.

Born at Lyons in 1667, died in 1756.

MOSES taken out of the RIVER NILE. After Nicolas Poussin. Engraved by Benoit and Jean Audran, and retouched by Gerard. Inscribed "Moyses infantulus," &c. Le B. 2. 2576

NESSUS and DEIANEIRA. After Guido Reni. Le B. 99. 2577

---

* Manuel des Curieux et des Amateurs de l'Art. Par M. Huber. 1804.

NICOLAS DE LARMESSIN, the younger.

Born at Paris in 1684, died in 1756.

The VISION of EZEKIEL. After Raffaello. Engraved for the Crozat Gallery. Not mentioned by Le Blanc. 2578

The VIRGIN standing and holding the infant CHRIST, who is receiving the caresses of St. John. Inscribed "La Sainte Vierge;" usually called "La Belle Jardinière." After Raffaello. Engraved for the Crozat Gallery. Le B. 2. 2579

ST. GEORGE on horseback fighting the DRAGON. After Raffaello. Engraved for the Crozat Gallery. Le B. 6. 2580

A duplicate of the last-mentioned. 2581

ST. JOHN the EVANGELIST. After Raffaello. Engraved for the Crozat Gallery. Not mentioned by Le Blanc. 2582

PORTRAIT of RAFFAELLO designed by himself. From the picture called "The Fencing Master," in the Louvre. Not mentioned by Le Blanc. 2583

MICHEL AUBERT.

Born at Paris in 1700, and died there in 1757.

The CHILDREN of ISRAEL and the PLAGUE of FIERY SERPENTS. After Peter Paul Rubens. Not described by Basan. Le B. 2. 2584

ST. ANNE. After Peter Paul Rubens. Not described by Basan. Le B. 17, where the composition is called "S. Catherine." 2585

GASPARD DUCHANGE.

Born at Paris in 1666, died in 1757.

TOMYRIS flinging the HEAD of CYRUS into a Basin of Human Blood. After P. P. Rubens. Bas. 111. 23. Le B. 30. 2586

The same subject engraved by Paul Pontius. *See* No. 2220.

EDME JEAURAT.

Born at Paris about 1688, died in 1758.

FINDING of MOSES. After Paolo Veronese. Engraved for the Crozat Gallery. Le B. 2. 2587

BERNARD BARON.

Born at Paris about 1700, worked there and in London, where he died in 1762.

PORTRAIT of Dr. Benjamin Hoadly, Bishop of Winchester. Half length, seated in his robes, the face seen nearly full, but turned a little to the right. After William Hogarth. Le B. 51. 2588

EVENING. The third plate in the set of "Four times of the day." After William Hogarth, who afterwards made some additions himself. *See* Hogarth, Nos. 2743–4.

"The BREAKFAST SCENE" and "At the QUACK DOCTOR'S." Plates two and three of Marriage À-la-Mode. After William Hogarth. *See* Hogarth, Nos. 2751–2.

JOSEPH GOUPY.

Painter and Engraver.

Born at Nevers, died in London in 1763.

DIANA and her Nymphs chasing the Stag. After P. P. Rubens. Inscribed "Servatur exemplar," &c. Bas. 234. 23. Le B. 8. 2589

JEAN RAYMOND.

Born at Paris about 1695, died about 1766.

The HOLY FAMILY, in a landscape seated under a palm tree. After Raffaello, entitled "La Sainte Vierge." Engraved from the picture formerly in the Crozat and Orleans Galleries, which is now in England. N. 2. 2590

PIERRE LOUIS SURUGUE.

Born at Paris in 1717, and died there in 1771.

The NATIVITY. From the celebrated picture by Correggio in the Dresden Gallery, called "Die Nacht." Inscribed "Surugue Fils." N. 5.—Meyer, 125. 2591

VIRGIN and CHILD enthroned, and accompanied by St. Jerome and two other Saints. From the picture by Guido Reni in the Dresden Gallery. Inscribed "P. Surugue le Fils." N. 6. 2592

BENOIT AUDRAN, the younger.

Designer, Etcher, and Engraver.

Born at Paris in 1700, died in 1772.

A GIPSY telling Fortunes. After Michel Angelo da Caravaggio. Inscribed "Bohëmiene disant la bonne avanture." Le B. 41. 2593

HUBERT FRANÇOIS BOURGUIGNON, called GRAVELOT.

Designer and Etcher.

Born in Paris in 1699, worked in London, died in Paris in 1773.

A SATIRE on Cibber the dramatist, who is represented surprising his wife with Alexander Pope. Frontispiece to Cibber's letter. Inscribed "And has not Sawney, &c." 2594

ETIENNE FESSARD.

Born in Paris in 1714, and died there in 1774.

VIRGIN ENTHRONED, called the Madonna with Saint Francis. After Correggio. Le B. 1.—Meyer, 161. 2595

SIMON FRANÇOIS RAVENET, the elder.

Born in Paris in 1706, worked in London, and died there in 1774.

The EMBLEM of Human Life. After Tiziano Vecellio, entitled "La Vie Humaine." Engraved from the picture formerly in the Crozat and Orleans Galleries. N. 12. 2596

TRIUMPH of DAVID. After Nicolas Poussin. From the picture in the Dulwich Gallery, formerly in the possession of Cardinal Casanata, and, as inscribed on the print, "in the collection of Lord Carysfort." N. 30. A. 81. 2597

PORTRAIT of ISAAC HAWKINS BROWNE, Poet, F.R.S. Ob. 1760. Æt. 54. After Francis Highmore. Bust in an oval, the face seen nearly full and turned a little to the right. Not described by Nagler. 2598

See also Nos. 2753–4.

JACQUES CHEREAU, the younger.

Designer and Engraver.

Born at Blois in 1694, worked in London, and in Paris where he died in 1776.

HOLY FAMILY. The infant Jesus sitting in the lap of the Virgin, St. Joseph near with a stick in his hands. After Raffaello. Engraved for the Crozat Gallery. Le B. 5. 2599

The VIRGIN with the infant Jesus and St. John, called "La Belle Jardinière." After Raffaello. Engraved for the Crozat Gallery. Le B. 4. 2600

ANTOINE JEAN DUCLOS.

Born at Paris in 1742, working in 1779.

DIANA and CALISTO. After Tiziano Vecellio. From the Orleans Gallery. "*Gravé . . . par Duclos et terminé par J. Aliamet.*" Not mentioned by Nagler. 2601

PEACE and WAR. "Les Suites de la Guerre." After P. P. Rubens. From the Florence Gallery. The same composition as that engraved by Gregori. *See* No. 1723. Le B. 32. 2602

Duplicate of the last-mentioned. 2603

JEAN MOYREAU.

Born at Orleans in 1691, worked in Paris, and died there in 1782.

LION and TIGER HUNTING. After P. P. Rubens. Inscribed "Chasse aux Lions et aux Tigres." Bas. 233. 22. Le B. 8. and 9. 2604

FRANÇOIS VIVARES.

Designer and Engraver.

Born at Montpellier in 1709, worked in London, where he died in 1782.

A LANDSCAPE. "The great annual Sacrifice at the Temple of Apollo in the island of Delos." From a picture by Claude Lorraine in the Pamphili Palace at Rome. N. 3. 2605

See also GRIGNION. No. 2920.

JACQUES PHILIPPE LE BAS.

Born at Paris in 1707, died in 1785.

ADORATION of the KINGS. After Paolo Veronese. Not mentioned by Le Blanc. 2606

A duplicate of the last-mentioned. 2607

JACQUES COUCHÉ.

Designer and Engraver.

Born at Gournay, near Abbeville, in 1769; date of death not known.

HOLY FAMILY. After Francesco Albani. Engraved for the Orleans Gallery. Le B. 1. 2608

"LA SAGESSE compagne d'Hercule." After Paolo Veronese. Engraved for the Orleans Gallery. Not mentioned by Le Blanc. 2609

CHARLES NICOLAS COCHIN, the younger.

Designer and Engraver.

Born at Paris in 1715, died in 1788.

MARRIAGE at CANA. After Paolo Veronese. Le B. 26. 2610

JACQUES ALIAMET.

Born at Abbeville in 1728, worked at Paris, where he died in 1788.

See ANTOINE JEAN DUCLOS. No. 2601.

JOSEPH DE LONGEUIL.

Born at Lisle in 1736, worked in Paris, died in 1790.

CHRIST healing the PARALYTIC. After Francesco da Ponte. From the Orleans Gallery. Not described by Le Blanc. 2611

FRANÇOIS JOULLAIN.

Born at Paris in 1700, died in 1790.

The FLAYING of MARSYAS. After Paolo Veronese. Engraved for the Crozat Gallery. Le B. 3. 2612

NICOLAS DE LAUNAY.

Born in Paris in 1739, died about 1792.

MARCHE DE SILENE. After P. P. Rubens. Le B. 4. 2613

PIERRE G. A. BELJAMBE.

Designer and Engraver.

Born at Rouen in 1752, worked until 1793.

HOLY FAMILY. After Michel Angelo. Engraved for the Orleans Gallery. Le B. 2. 2614

LOUIS SIMON LEMPEREUR.

Born at Paris in 1725, died in 1796.

LE JARDIN D'AMOUR. Richly dressed gallants and their mistresses; a fountain seen above on the left, on the right a couple embracing, with Cupid behind. After P. P. Rubens. Le B. 14. Proof before letters, but with the arms. 2615

JACQUES FIRMIN BEAUVARLET.

Designer and Engraver.

Born at Abbeville in 1731, died in 1797.

ST. CATHERINE. After Benvenuto Tisio, called Garofalo. Not mentioned by Le Blanc. Proof before letters. 2616

JEAN CONDÉ.

Working in London at the end of the 18th century.

PORTRAIT of "James Northcote, Esq^r, R.A." From the European Magazine. Bust, the face in profile to the right; an oval published by J. Sewell, Cornhill, March 2, 1795. 2617

PIERRE CONDÉ.

Working in London at the beginning of the 19th century.

PORTRAIT of Mrs. Charlotte Smith, Poet and Novelist, b. 1749, d. 1806. From a picture by John Opie, R.A., formerly in the collection of Mr. Hayley. A bust, three-quarters of the face turned to the right, in a small oval. "P. Conde sculp." 2618

NOËL LE MIRE.

Born at Rouen in 1728, worked in Paris, and died there in 1801.

The DEATH of LUCRETIA. After Andrea del Sarto. Engraved for the Orleans Gallery. Le B. 13. 2619

JEAN BAPTISTE MICHEL.

Born at Paris in 1748, died in 1804.

FAITH, HOPE, and CHARITY. After Peter Paul Rubens. In a circle. Le B. 21. 2620

JEAN CHARLES LE VASSEUR.

Born at Abbeville in 1734, died in 1804.

ABRAHAM about to SACRIFICE ISAAC. After Michel Angelo da Caravaggio. Engraved for the Orleans Gallery. Not described by Le Blanc. 2621

J. B. M. DUPRÉEL.

Lived until the beginning of the present century.

The BASSANO FAMILY. After Jacopo da Ponte, called Bassano. Not described by Le Blanc. 2622

C. J. GLAIRON MONDET.

Worked in Paris with Beauvarlet. Died in 1806.

JUPITER and LEDA. After Tintoretto. From the picture formerly in the Galleries of the Grand Duke of Tuscany and the Duke of Orleans. Le B. 1. 2623

ANTOINE LOUIS ROMANET.

Born at Paris in 1748, died in 1807.

ST. ROCH on his knees: the Virgin and Child seen above. After Annibale Caracci. From the picture formerly in the Galleries of the Grand Duke of Tuscany and the Duke of Orleans. N. 19. where it is described by mistake as being after Schidone. 2624

BERNARD ANTOINE NICOLET.

Born at St. Immier in 1740, worked in Paris, and died there in 1807.

The MARTYRDOM of ST. APOLLONIA. After Guido Reni. From the Orleans Gallery. Le B. 6. 2625

PHILIPPE TRIERE.

Born at Paris in 1756, and died there in 1815.

The THREE GODDESSES. After Perino del Vaga. From the Orleans Gallery. Not mentioned by Nagler. 2626

JEAN-BAPTISTE PATAS.

Designer and Engraver.

Born at Paris in 1748, died in 1817.

DEATH of ADONIS. After Paolo Veronese. From the Galerie du Palais-Royal. Le B. 9. 2627

THOMAS VIVARES.

Born in London in 1735, working in 1819.

STUDY for one of the frescoes in the Sistine Chapel. A man seated in profile, reading. Supposed to be intended to represent King Joram. From a drawing in black chalk by Michel Angelo, formerly in the collections of Jonathan Richardson and Samuel Rogers. One of the plates to "Ottley's Italian School of Design. Published in 1819." 2628

JEAN LOUIS CHARLES PAUQUET.

Born at Paris in 1759, died about 1820.

LA BACCHANTE ET LE SATYRE. She reclines with her right elbow on a cushion, the Satyr offering grapes in a vase. Cupids in attendance. After Annibale Caracci. From the picture formerly in the Orleans and Florence Galleries. N. 6.. 2629

JEAN LOUIS CHARLES PAUQUET—(*continued*).

The ENTOMBMENT. After Andrea del Sarto. Commenced by Pauquet, and finished by Forster. From the Musée Français. N. 8. 2630

JEAN-BAPTISTE MASSARD, the elder.

Born at Bélesme in 1740, died at Paris in 1822.

ASCENSION of ST. PAUL. After Domenichino. From the Musée Français. Le B. 10. Proof with the artists' names. 2631

PIERRE AUDOUIN.

Born at Paris in 1768, died there in 1822.

JUPITER as a SATYR, and ANTIOPE. From the picture by Correggio in the Musée de Paris. Le B. 5. Meyer, 288. 2632

PIERRE LOUIS HENRI LAURENT.

Born in 1779. Worked in Paris. Living in 1825.

MARTYRDOM of ST. PETER the DOMINICAN. After Tiziano Vecellio. From the Musée Français. Not described by Le Blanc. 2633

The COMMUNION of ST. JEROME. After Domenichino. Proof with name of the engraver, "Henri Laurent." Le B. 3. 2634

AUGUSTE JEAN-BAPTISTE BLANCHARD.

Born at Paris in 1792, working in 1828.

TRIUMPH of GALATEA. After Domenichino. From the Aguado Gallery. Le B. 5. 2635

JOSEPH COINY.

Born at Paris in 1795, worked in Paris and Rome, died in 1829.

The CREATION of EVE. After Michel Angelo. Le B. 1. 2636

CHRISTOPHE GUÉRIN.

Designer and Engraver.

Born at Strasburg in 1758, died in 1830.

The DANCE of the MUSES. After Giulio Romano. N. 3. 2637

PIERRE BOUILLON.

Painter and Engraver.

Born at Thiviers in 1780, died in 1831.

STATUE of MINERVA, entitled "PALLAS de VELLETRI." From the Musée des Antiques, vol. I. Plate 24. 1810. 2638

STATUE of MINERVA. From the Musée des Antiques, vol. I. Plate 25. 1810. 2639

STATUE of MERCURY, entitled "ANTINOUS DU BELVÉDÈRE." From the Musée des Antiques, vol. I. Plate 28. 1810. 2640

A GLADIATOR preparing to throw the DISCUS, entitled "Discobole se Préparant." From the Musée des Antiques, vol. II. 1810. 2641

ALEXANDRE CHARLES GUILLEMOT.

Born at Paris in 1787, and died there in 1831.

The LAST JUDGMENT. After Michel Angelo. In outline. With the address "A Paris chez Danlos Quai Malaquais, 1." 2642

MASSOL.

Worked in Paris at the commencement of the present century; died in 183

The INFANT JESUS. After Andrea Mantegna. 2643

ALEXIS FRANÇOIS GIRARD.

Born at Vincennes in 1789, living in 1842.

The THREE GRACES. Copied from the antique, by Desnoyers. Not mentioned by Le Blanc. 2644

JEAN-BAPTISTE RAPHAEL URBAIN MASSARD.

Born at Paris in 1775, died in 1849.

HOLY FAMILY with the Palm Tree; entitled "La Sainte Famille au palmier." After Raffaello. Le B. 6. 2645

MONA LISA, called the Jocunda. After Leonardo da Vinci. Le B. 40. 2646

S. CHOLET.

Working in 1856.

The TRANSFIGURATION. After Raffaello. Inscribed "Cholet aqua forte." 2647

LOUIS AUGUSTE BOUCHER DESNOYERS.

Designer and Engraver.

Born at Paris in 1779, died in 1857.

The VIRGIN and CHILD and ST. JOHN, called "La belle Jardinière." From the picture by Raffaello in the Louvre. Le B. 13. Second state, the letters filled in. 2648

SAINT CATHERINE of ALEXANDRIA. From the Aldobrandini picture by Raffaello, now in the National Gallery. Le B. 16. 2649

ACHILLE DÉSIRÉ LE FÈVRE.

Born at Paris in 1798, died in 1864.

The ADORATION of the SHEPHERDS. "Die Nacht." After Correggio. Inscribed "A. Lefèvre." Meyer, 131. 2650

JOAN of ARRAGON. After Raffaello. Le B. 15. Proof before letters. 2651

FRANÇOIS FORSTER.

Born at Locle in Switzerland in 1790, worked in Paris, and died there in 1872.

The THREE GRAÇES. From the picture by Raffaello in the Dudley Gallery. "Publié par A. Hauser." Le B. 9. 2652

TITIAN'S MISTRESS. From a picture by Tiziano Vecellio. Le B. 7. First state, with the printer's name, "Ramboz." 2653

NICOLAS AUGUSTE LEISNIER.

Born at Paris in 1787, working in 1855.

PORTRAIT of MARC ANTONIO RAIMONDI, the celebrated engraver. From a picture by Raffaello. 1838. Le B. 3. 2654

JOSEPH THEODORE RICHOMME.

Born in Paris in 1785.

EVE presenting ADAM with the FORBIDDEN FRUIT. After Raffaello. N. 4. Third state, with the artist's names and full title. 2655

AMADÉE FELIX BARTHÉLEMY GEILLE.

Born in 1810.

ST. MICHAEL. After Raffaello. From an old copy of the picture in the Aguado Gallery. 2656

ANONYMOUS.

RAPE of DEIANEIRA. After Guido Reni. Small copy from Bervic's print. Proof before letters. 2657

SPANISH SCHOOL.

JUAN ARCE.

Working in 1738.

DEATH of ST. CATHERINE of Siena. Two angels support the falling figure of the dying Saint on the steps of a temple, near St. John, who feels her pulse and places his right hand on her heart. After Federigo Barocci. Inscribed "S. Catherina de Senis." "Fed. Baroctus Inv. Joon Arce, Belmonshes fecit 1733." 2658

MIGUEL SORELLO.

Born at Barcelona about 1700, died in 1765.

From a set of eight prints, from Tapestries in the Vatican after designs by Raffaello.

The PURIFICATION. N. 2. 2659

The RESURRECTION. N. 6. 2660

The CONVERSION of SAUL. N. 8. 2661

FERNANDO SELMA.

Born at Valencia in 1750, died in 1810.

CHRIST BEARING THE CROSS, entitled "El Pasmo de Sicilia." From Raffaello's celebrated picture in the Museum at Madrid, after the design of Josef Camaron. N. 7. 2662

ENGLISH SCHOOL.

WILLIAM MARSHALL.

Worked in London, 1591 to 1646.

PORTRAIT of DR. DONNE, Divine and Poet. Bust, the face seen nearly full, and turned a little to the right, one hand is introduced, which is grasping his sword handle; an oval in a frame. Inscribed "Anno dni. 1591, Ætatis suæ 18. Antes mverto qve mvdado," and eight lines from Izaak Walton, commencing—"This was for youth," &c. Used as a frontispiece to various editions of his poems, 1635–50. 2663

THOMAS CROSS.

Flourished about 1648.

PORTRAIT of BATTISTA GUARINI. Bust, the face seen three-quarter, turned to the right, in an oval cartouch, on which is inscribed BAPT. GVARINI THE AVTHOR OF PASTOR FIDO ÆT. SVÆ LXIII. Arms beneath, and two lines, "NOT MARS' IS THIS," &c. T. CROSS, SCULPT. 2664

WILLIAM FAITHORNE.

Born in London in 1616, died there in 1691.

LANDSCAPE, with a cart in the foreground, which has sunk in a rut, &c. Copied from Bolswert's print. *See* Nos. 2283–4. Inscribed "P. Paul Rubens pinxit." 2665

ROBERT WHITE.

Born in London in 1645, and died in Bloomsbury in 1704.

PORTRAIT of MRS. APHRA BEHN, Dramatist and Poet. Died in 1689. Three-quarter length, in a low-necked dress, seen nearly full face, and turned a little to the right. An oval. Inscribed "MRS. BEHN." 2666

PORTRAIT of THOMAS FLATMAN, Painter and Poet. Died in 1688. After John Hayls. Bust, the face seen nearly full, and turned to the right. He wears his hair long, and falling on his shoulders. An oval. 2667

PORTRAIT of REV. GEORGE HERBERT, Poet. Died in 1632. Bust, the face is seen nearly full, and turned to the right. He wears a black skull-cap. Inscribed "The Effigies of Mr. George Herbert, author of those sacred poems called the Temple." 2668

ROBERT WHITE—(*continued*).

PORTRAIT of JOHN MILTON the Poet. Bust, in a Gothic frame, with grotesque head at bottom; the face is seen nearly full, and turned a little to the right; a tablet beneath, with the six lines commencing—"Three poets in three distant ages born." Frontispiece to the first edition of "Paradise Lost," published with plates. Folio. London. 1688. 2669

PORTRAIT of DR. JOHN TILLOTSON, Archbishop of Canterbury. Died in 1694. A bust, the face seen nearly full, and turned a little to the right. An oval. Inscribed "R. White, sculp." 2670

PORTRAIT of JOHN WILMOT, Earl of Rochester. Died in 1680. In a cuirass; bust. The face seen three-quarter, and turned to the right. An oval. Inscribed, "The Rgt. Honble. Iohn, Earle of Rochester," &c. Prefixed to some passages in the life and death of John, Earl of Rochester, by Gilbert Burnet, 1680. 2671

JONATHAN RICHARDSON, the elder.

Portrait Painter and Etcher.

Born in 1665. Died in London in 1745.

FACE of a MAN in profile turned to the right with the mouth open. After Michel Angelo. An Etching. Inscribed "I. R. f." W. II. 630. 2856. 2672

JOHN BAPTIST JACKSON.

Born in 1701. Worked in Paris and Venice.

A set of subjects on twenty-four large woodcuts in chiaroscuro, published at Venice by Gio. Bat. Pasquali in 1745, entitled "Titiani Vecelii, Pauli Caliarii, Jacobi Robusti, et Jacobi de Ponte, opera selectiora a Joanne Baptista Jackson Anglo, ligno cœlata, et coloribus adumbrata." Venetiis, 1745.

(1.) The Finding of Moses. From a picture by Paolo Veronese, in the collection of J. Smith, in 1741. Inscribed, "J. B. Jackson Del., sculp., et excud. 1741." N. 14. 2673

(2.) Melchisedek meeting and blessing Abraham, after the victory over the kings. After Giovanni da Ponte. Inscribed, "J. B. Jackson." N. 19. 2674

(3.) The infant Jesus brought by the Virgin Mary to the High Priest in the Temple. After Tiziano Vecellio. Inscribed, "J. B. Jackson, delineavit, excudit, et exsculpsit, 1742." On three sheets. N. 18. 2675

(4.) The Descent of the Holy Ghost. After Tiziano Vecellio. Inscribed, "J. B. Jackson." N. 1. 2676

(5.) The Presentation in the Temple. After Paolo Veronese. Inscribed, "J. B. Jackson." N. 15. 2677

(6.) The Massacre of the Innocents. After Tintoretto. Signed "J. B. Jackson." 2678

(7.) Christ's agony in the Garden. After Jacopo da Ponte, called Il Bassano. Inscribed, "J. B. Jackson." N. 6. 2679

(8.) The Marriage in Cana. From the picture of Paolo Veronese, formerly in St. George's Church, Venice; now in the Louvre. Inscribed, "J. B. Jackson, delin. sculp. et excudit. Venetiis, 1740." On two sheets. 2680

(9.) The Raising of Lazarus. From the picture by Leandro da Ponte, in the Church of St. Maria at Venice. Inscribed, "J. B. Jackson," &c. N. 7. 2681

(10.) The great Crucifixion. From the picture by Tintoretto, in the church of St. Roch, at Venice. Inscribed, "J. B. Jackson, Anglus qui ligno cœlavit humillime D. D. C. 1741." On three sheets. N. 13. *See also* the print of the same composition by Agostino Caracci, No. 1323. 2682

(11.) The Burial of Christ. After Jacopo da Ponte, called Il Bassano. Inscribed, "J. B. Jackson." N. 5. 2683

(12.) The Marriage of Saint Catherine. After Paolo Veronese. Inscribed, "J. B. Jackson." N. 4. 2684

(13.) The Madonna in the Clouds, attended by Angels, and six Saints beneath her, standing. Inscribed, "Titianus faciebat. J. B. Jackson, del. sculp., &c., 1742." N. 17. 2685

(14.) The Madonna and Child enthroned, St. Francis, St. Catherine, St. John, and St. Jerome at her feet, standing. After Paolo Veronese. Inscribed, "J. B. Jackson." 2686

(15.) Lazarus at the Rich Man's Table. After Jacopo da Ponte, called Il Bassano. Inscribed, "J. B. Jackson." On two sheets. 2687

(16.) Death of Saint Peter, Martyr. Inscribed, "Titianus Vecellius Cad. invenit et pinxit; J. B. Jackson, sculp. et excudit, Venetiis, 1739." N. 10. 2688

(17.) The Martyrdom of a Servant who is in vain tortured by a heathen to point out the grave of St. Mark. After Tintoretto. Inscribed, "J. B. Jackson," &c. On two sheets. N. 2. 2689

GEORGE VERTUE.

Artist, Engraver, and Antiquary.

Born in London in 1684, and died there in 1756.

"HIS GRACE JOHN, DUKE of BUCKINGHAM" poet, died in 1721, in the robes of the Garter. Four lines,—"One modern author here behold," &c. Bust, the face seen nearly full, and turned a little to the left, long wig, the curls of which are falling on the shoulders. An oval, with arms beneath. "G. KNELLER BARONET PINX. G. VERTUE SCULPSIT, 1722." 2690

GEORGE VERTUE—(*continued*).

PORTRAIT of MAFFEO BARBERINI, Pope Urban VIII. An illustrated oval. A cardinal's hat above, and arms beneath. Bust, the face seen nearly full, and turned a little to the right. Inscribed "MAPHAEUS BARBERINUS CARD: POSTEA URBANVS VIII., PAPA. G. VERTUE, SCULP." . 2691

PORTRAIT of WILLIAM BAXTER, Grammarian and Critic. Died in 1723. After Joseph Highmore. Bust in an oval, the face nearly full, and turned a little to the left, in a hat. Prefixed to his Glossarium Antiq. Britan. 1733. Inscribed "WILLIELMUS BAXTER, CORNAVIUS OBIIT 31° MAII, 1723. ANO. ÆTAT. 73." 2692

PORTRAIT of REV. WILLIAM BROOME, Poet and Translator. Died in 1745. After Daniel Heins. An oval, the face three-quarter, and turned to the right, the curls of his wig falling on his shoulders. Inscribed "WILLIAM BROOME, ÆTAT XXXVII. 1726." "G. VERTUE, SCULP." 2693

PORTRAIT of FENELON, ARCHBISHOP of CAMBRAY. Small three-quarter length, in an oval frame on which the name is inscribed; on a tablet beneath the frame, "Mr. Francis de Salignac de la Mothe Fenelon," &c.; "VERTUE SCULP." inscribed underneath. 2694

PORTRAIT of WILLIAM AUGUSTUS, Duke of Cumberland, who suppressed the Rebellion in 1745, and died in 1765. After Charles Jervas. When young, in the robes of the garter. Three-quarter length, in an oval, the face seen nearly full, and turned a little to the right, with crown beneath, and pedestal, on which is inscribed "CELSISSIMUS PRINCEPS GULIELMUS AUGUSTUS DUX CUMBERLANDIAE, &C." "JARVIS R. MAIESTATI PICTOR PRIMARIUS PINXIT. G. VERTUE, SC." 2695

PORTRAIT of SAMUEL DALE, Physician, Naturalist, and Historian. Died in 1739. Bust in an oval, the face seen nearly full, and turned a little to the right, long white hair falling on his shoulders. Gothic tablet beneath, with name, "SAMUEL DALE, M.L. GEO. VERTUE SCULPSIT 1737." 2696

PORTRAIT of JOHN EDWARDS, Clergyman and Author. Died in 1716. An oval, with arms beneath, the face nearly full, and turned to the left, the curls of his wig falling on his shoulders. Inscribed "IOHANNES EDWARDS, S. T. P. GEO. VERTUE SCULPSIT." Frontispiece to his "Divinity." 2697

PORTRAIT of JOHN LOCKE, Philosopher. Died in 1704. After Sir Godfrey Kneller. A bust in an oval, with arms beneath. The face three-quarter, and turned to the right. In a loose robe, and collar of the shirt unfastened. Inscribed "JOHANNES LOCKE. G. KNELLER PIN. G. VERTUE SCULP." . 2698

PORTRAIT of ROBERT NELSON, Author of "Festivals and Fasts." Died in 1715. An oval; the face seen nearly full, and turned a little to the left; in flowing wig, the curls falling on the shoulders. After Sir Godfrey Kneller. Inscribed "ROBERTUS NELSON, ARMIGER, OB. JAN. 16, 1714. ÆT. 58." G. KNELLER, PINX, 1700. 2699

A BUST of SHAKESPEARE in an illustrated oval, the name in a ribbon above seen beneath a wreath, the arms below. "G. VERTUE, SCULP. 1721." 2700

PORTRAIT of SARAH ALSTON, Duchess of Somerset. Died in 1692. Inscribed "SARA ILLUSTRISSIMA DUCISSA SOMERSETENSIS, &c. GEO. VERTUE, LONDNI: SCULPSIT, 1736." Whole length, in robes, seated by a table, with her left hand resting on her coronet. 2701

PORTRAIT of ROBERT SOUTH, Divine. Died in 1716. A bust in an oval, with arms beneath. In a wig, the face nearly full. Inscribed "ROBERTUS SOUTH, S. T. P. VERTUE SCULP." 2702

PORTRAIT of RICHARD STEELE, Poet. Died in 1729. After Sir James Thornhill. Three-quarter length, the face inclined to the right, in cap and loose coat. An oval in a square. Inscribed "G. VERTUE SCULPSIT." 2703

PORTRAIT of DANIEL TURNER, M.D., of the College of Physicians, London. Died in 1741. After Jonathan Richardson. Bust in an oval, a three-quarter view, face turned to the left, flowing wig, the curls of which are falling on his shoulders. "G. VERTUE, SCULP." 2704

PORTRAIT of THOMAS VERNON, of Hanbury-hall, Worcester. Died in 1720–1. After Sir Godfrey Kneller. In an oval, with arms beneath; the face seen nearly full, and turned a little to the right; in a long wig, the curls of which are falling on his breast. "G. KNELLER, EQ. BART., PINX. G. VERTUE SCULPSIT, 1725." Frontispiece to his "Reports." 2705

PORTRAIT of ISAAC WATTS, Author of Hymns. Died in 1748. The face three-quarter, and turned to the right; the curls of his wig falling on his shoulders. Inscribed "ISAAC WATTS, V. D.M. . . . MUSAS COLIMUS SEVERIORES. G. VERTUE, SCULP." "Printed for John Clark at ye Bible and Crown in ye Poultry 1722." 2706

PORTRAIT of WILLIAM WOLLASTON, Philosopher. Died in 1724. The face seen nearly full, and turned a little to the left; full wig, the curls falling on the shoulders. An oval, with arms beneath. Inscribed "MR. WOLLASTON. G. VERTUE, SCULPSIT." 2707

GEORGE VERTUE—(*continued*).

PORTRAITS of SHAKESPEAR and six others on one small sheet. "B. Iohnson," "F. Beaumont," "I. Fletcher," "T. Otway," "I. Dryden," and "W. Wicherly." Busts in ovals, on a dark background. "VERTUE, SCULP." 2708

VIGNETTE to WALLER'S POEMS, page 284. An Eagle soaring to heaven, holding in its talons a lyre. "Spernit hvmvm fvgiente penna" inscribed on a ribbon attached to the rising bird. In an ornamental frame. 2709

ARTHUR POND.

Painter and Engraver.

Born about 1705, died in 1758.

MARY MAGDALENE. She stands, one foot raised a little, with her long hair covering her body, the left arm rests on a skull, and she appears in the act of speaking. From a pen drawing by Annibale Caracci. Inscribed "A.P. sculp. 1734." See the drawing No. 318. 2710

HAMLET WINSTANLEY.

Designer and Engraver.

Died in 1761, aged 61.

JESUS FORETELLING HIS DEATH and RESURRECTION. Inscribed "Nicodemus Venit ad Jesum Nocte. Johan: Cap: 3:" After Tintoretto. From the Derby Gallery at Knowsley, No. 7. 2711

A duplicate of the last-mentioned. 2712

PILATE'S WIFE admonishing her HUSBAND not to molest CHRIST. Inscribed "Uxor Pilati pro Christo Intercedit. Matt. Cap. 27." After Paolo Veronese. From the Derby Gallery at Knowsley, No. 81. 2713

WILLIAM HOGARTH.

Born in London in 1697, died there in 1764.

Arranged according to the order adopted by Nichols in his "Anecdotes of Hogarth." 1833.

A JUST VIEW of the British Stage, or three heads are better than one. 2714

The LAUGHING AUDIENCE, receipt for the Rake's Progress and Southwark Fair. 2715

SOUTHWARK FAIR. The show cloth representing "The stage mutiny," is copied from an etching by Jean Laguerre. 2716

The HARLOT'S PROGRESS, in six plates. Second states with the crosses in the centre of the margin at bottom.

(1.) Ensnared by a Procuress. 2717
(2.) Quarrels with her Jew Protector. 2718
(3.) Apprehended by a Magistrate. 2719
(4.) Scene in Bridewell. 2720
(5.) Expires while the Doctors are disputing. 2721
(6.) The Funeral. 2722

REHEARSAL of the oratorio of Judith. Ticket for "A midnight modern conversation." Second state with the receipt cut from the plate. 2723

"A MIDNIGHT MODERN CONVERSATION." 2724

The RAKE'S PROGRESS.

(1.) The young heir takes possession. 2725
(2.) Surrounded by artists and professors. 2726
(3.) The tavern scene. 2727
(4.) Arrested for debt. 2728
(5.) Marries an old maid. 2729
(6.) Gaming house. 2730
(7.) Prison scene. 2731
(8.) Scene in Bedlam. 2732

BEFORE AND AFTER.

Before. Second state, with the ornamental pattern of the bed furniture darkened. 2733
After. Second state, with the ornamental pattern of the bed furniture darkened. 2734

The SLEEPING CONGREGATION. Second state before the words "retouched," &c. 2735

The DISTRESSED POET. 2736

ARMS of the Undertakers' Company, or consultation of physicians. 2737

The three figures at top are Dr. Ward, Chevalier Taylor, and Mrs. Mapps, the bone-setter.

SCHOLARS at a LECTURE, "Datur vacuum." 2738

The FOUR TIMES of the DAY.

Morning. 2739
A duplicate of the last-mentioned. 2740
Noon. 2741
A duplicate of the last mentioned. 2742
Evening. By Baron, eventually finished by Hogarth. 2743
A duplicate of the last-mentioned. 2744
Night. 2745
A duplicate of the last-mentioned. 2746

STROLLING ACTRESSES dressing in a Barn. 2747

The ENRAGED MUSICIAN. 2748

WILLIAM HOGARTH—(*continued*).

PORTRAIT of BENJAMIN HOADLY, Bishop of Winchester. *See* Baron, No. 2588.

CHARACTERS and CARICATURAS, the subscription ticket for "Marriage-à-la-mode." 2749

MARRIAGE-À-LA-MODE, in six plates.*

(1.) The contract. "By G. Scotin." 2750
(2.) The breakfast scene. "By B. Baron." 2751
(3.) At the quack doctor's. "By B. Baron." 2752
(4.) The toilet scene. "By S. Ravenet." 2753
(5.) Death of the earl. "By R. (*sic*) F. Ravenet." 2754
(6.) Death of the countess. "By G. Scotin." 2755

PORTRAIT of SIMON, Lord Lovat, executed 1747; full-length. 2756

MR. GARRICK, in the character of Richard III. Engraved by W. Hogarth and C. Grignion. 2757

The STAGE COACH; or, the Country Inn Yard. 2758

The EFFECTS of IDLENESS and INDUSTRY, exemplified in the conduct of two fellow-'prentices. In twelve prints. Designed and engraved by Wm. Hogarth.

(1.) The fellow 'prentices at their looms. 2759
(2.) The industrious 'prentice at church. 2760
(3.) The idle 'prentice at play in the churchyard. 2761
(4.) The industrious 'prentice promoted. 2762
(5.) The idle 'prentice sent away to sea. 2763
(6.) The industrious 'prentice married to his master's daughter. 2764
(7.) The idle 'prentice returned from sea, and in a garret with a prostitute. 2765
(8.) The industrious 'prentice sheriff of London. 2766
(9.) The idle 'prentice betrayed by a prostitute. 2767
(10.) The industrious 'prentice alderman, sitting as magistrate to try the idle one. 2768
(11.) The idle 'prentice executed at Tyburn. 2769
(12.) The industrious 'prentice Lord Mayor of London. 2770

O the ROAST BEEF of OLD ENGLAND. View of the Gate at Calais. Engraved by C. Mosley and Wm. Hogarth. 2771

BEER STREET. Second state with the Blacksmith, who has a shoulder of mutton in the hand,† introduced instead of the figure of the Frenchman. 2772

GIN LANE. Second state, the face of the Child falling over the railing is made much older, and considerably darkened. 2773

The FOUR STAGES of CRUELTY.

First stage of Cruelty. 2774
A duplicate of the last-mentioned. 2775

---

* It is understood that these plates were partly engraved by Hogarth.
† In the first state the Butcher holds a Frenchman up in the air.

Second stage of Cruelty. 2776
A duplicate of the last-mentioned. 2777
Cruelty in perfection. 2778
A duplicate of the last-mentioned. 2779
The reward of Cruelty. 2780
A duplicate of the last-mentioned. 2781

PAUL BEFORE FELIX. From the picture in Lincoln's Inn Hall. 2782

PAUL BEFORE FELIX. The same subject reversed, and with fewer figures. *See* Sullivan, No. 2802.

PAUL BEFORE FELIX. "Design'd and etch'd in the rediculous manner of Rembrant by Wm. Hogarth." The small plate. Second state. 2783

MOSES and PHARAOH'S DAUGHTER. From the original painting in the Foundling Hospital. Engraved by William Hogarth and Luke Sullivan. 2784

COLUMBUS BREAKING the EGG. Receipt for the Print of the Analysis of Beauty. 2785

The ELECTIONEERING PIECES:
1. An Election Entertainment. 2786
2. Canvassing for Votes. "Engrav'd by C. Grignion." 2787
3. The Polling. "Engrav'd by W. Hogarth and Le Cave." 2788
4. Chairing the Member. "Engrav'd by W. Hogarth and F. Aviline." 2789

ENGLAND and FRANCE. Designed and etched by Hogarth.
France. "Plate 1st." 2790
England. "Plate 2d." 2791

The BENCH. "Design'd and engrav'd by W. Hogarth." Over the print is inscribed "Character." 2792

PORTRAIT of WILLIAM HOGARTH. "Wm. Hogarth Serjeant Painter to His Majesty." "Publish'd as the act directs, March 29, 1758." Third state, before the words "Serjeant Painter, &c." were scratched over with the graver. 2793

FRONTISPIECE to The FARMER'S RETURN. After William Hogarth. Anonymous etching copied the reverse way from a print by James Basire. *See* No. 2908. 2794

"The TIMES. Plate I. Designed and engraved by W. Hogarth." 2795

JAMES McARDELL.

Born in Dublin about 1710, died in London in 1765.

MR. GARRICK and MRS. CIBBER in the character of Jaffier and Belvidera, in Venice Preserved, Act iv., Scene 2. From a painting by Johan Zoffany, R.A. Mezzotinto. Proof before all letters. M.* 116. 2796

* Allgemeines Künstler-Lexikon. Dr. Julius Meyer. 1870-73.

JAMES McARDELL—(*continued*).

MR. GARRICK in HAMLET, Act I., Scene 4, B. Wilson, pinxt., J. McArdell, fecit. Publish'd by B. Wilson according to Act of Parliament, November 1, 1754. Half length standing, background representing a castle on the coast, fortifications and ships. Mezzotinto. M. 112. 2797

GARRICK in the character of KING LEAR, Act III., Scene 1, B. Wilson, pinxt., J. McArdell, fecit. Whole length. Mezzotinto. Proof before the plate was cleaned, and before the inscription. —"Done from y^e^ original picture in the collection of Henry Hoare, Esq. Publish'd accord^g^. to Act of Parliament, 1761, and sold at the Golden Cross Cov^t^. Garden." M. 113. 2798

THOMAS WORLIDGE.

Painter and Etcher.

Born in 1700, worked at Bath and in London. Died at Hammersmith in 1766.

MR. GARRICK in the character of Tancred. London. Printed for John Bowles at No. 13 in Cornhill. Three-quarter length. 2799

CHARLES SPOONER.

Born in Wexford county, Ireland. Died in London, 1767, aged about 50.

PORTRAIT of NELLY O'BRIEN. After Sir Joshua Reynolds, P.R.A. In mezzotinto. 2800

J. JUNE.

Working in London, 1745–1769.

MEDALLION PORTRAIT of VOLTAIRE. In profile, the face turned to the right. Inscribed "François Marie de Voltaire MDCCLXIX.," cut close to the marginal line of the circle. The perfect print has the engraver's name, J. June, on the right under the border, and this verse from Horace at bottom—

"Præsenti tibi maturos largimur honores." 2801

CHARLES MOSLEY.

Died about 1770.

The ROAST BEEF of OLD ENGLAND. After William Hogarth. Engraved by C. Mosley and W. Hogarth. *See* Hogarth, No. 2771.

LUKE SULLIVAN.

Miniature Painter and Engraver.

Born in co. Louth, Ireland, in 1705. Died in London in 1771.

MOSES and PHARAOH'S DAUGHTER. From the original painting in the Foundling Hospital, engraved by William Hogarth and Luke Sullivan. *See* Hogarth, No. 2784.

PAUL BEFORE FELIX. After William Hogarth. A repetition of the one engraved by Hogarth himself, but with fewer figures. (*See* No. 2782.) 2802

"The MARCH of the GUARDS towards SCOTLAND in the year 1745." After William Hogarth. Third state with the Sunday date and with the one "s" in the word Prussia. 2803

THOMAS PATCH.

Working 1740–1770, died in Italy.

The "LIFE of the celebrated PAINTER MASACCIO, with some specimens of his works in fresco, at Florence," in twenty-six plates, to which is added— 2804–29

A series of prints after GIOTTO, entitled "Queste Pitture di Giotto nella Chiesa del Carmine," &c. A set of twelve plates. 2830–41

GERARD VAN DER GUCHT.

Born in London, died in 1776, aged 80.

VENUS and CUPID. Inscribed "MICH. ANG. BUONAROTI INVEN. ET DELINEAVIT. JAC. DA PUNTORMO PINXIT. G. VANDERGUCHT FECIT. AQ. FORTI." An etched illustration to a "Check'd Ticket," acknowledging the receipt of ten guineas, and entitling the bearer to "one raffle in fifty for a chance of winning the original picture," &c., which is now at Hampton Court. The long inscription is signed by Robt. Browne, Charles Margas, and Gerard Vander Gucht, and dated Dec. 16th, 1734. The same subject was engraved a little larger by Martino Rota. 2842

PORTRAIT of EDMUND SPENSER, Poet. Bust in an oval, the face seen nearly full, and turned to the right. G. Van^{der} Gucht, sc. 2843

An after state, with the engraver's name almost obliterated, probably through the plate being retouched; it is prefixed as a frontispiece to an edition of Spenser's works, published in 1750.

PORTRAIT of EDMUND WALLER, Poet. GER. VANDERGUCHT DELIN. ET SCULP. Bust in an oval, the face seen nearly full, and turned a little to the right; with two cupids, one raising drapery from the picture, which his companion supports. Head-piece to an article on Waller in Lord Lansdowne's works, 1732. 2844

PORTRAIT of WILLIAM WYCHERLEY, Dramatic Poet. G. VANDER GUCHT DELIN. ET SCULP. A bust in an oval, the face seen nearly full, and turned a little to the left, supported on one side by a satyr, and on the other by a figure of comedy, holding up a mask; a crown of laurel is introduced above the poet's head. Head-piece to an article on Wycherley in Lord Lansdowne's works, 1732. 2845

JOHN DIXON.

Born in Ireland about 1740, died at Kensington about 1780.

COUNT UGOLINO and his CHILDREN. After Sir Joshua Reynolds, P.R.A. In mezzotino. 2846

A duplicate of the last-mentioned. 2847

JAMES MASON.

Born in 1710, worked in London, and died about 1780.

The LANDING of ÆNEAS in ITALY. After Claude Lorraine 1772. 2848

LANDSCAPE with RUINS. After Claude Lorraine. 2849

JAMES PEAK.

Born about 1730, died about 1782.

LANDSCAPE, with the subject of MERCURY and ARGUS, and cattle drinking at a stream. After Claude Lorraine. 2850

JOHN SKIPPE.

Flourished at the end of the 18th century.

The READING SIBYL, "PERSICHA," from the fresco by Michel Angelo in the Sistine Chapel. A woodcut in chiaroscuro. J. S. scul. 1782. N. 14. 2851

A duplicate of the last-mentioned printed in paler ink. 2852

CHARLES HALL.

Born about the year 1720, died in London in 1788.

SATAN FLYING, an illustration to Milton's Paradise Lost, in Bell's Poets. After Mortimer. *See* drawing No. 631. 2853

MILTON'S SAMSON AGONISTES, an illustration to Bell's Poets. After Mortimer. *See* drawing No. 632. 2854

MR. GARRICK in the character of Don John, in "Chances."

"What have I got by this now?
. . . . a child!"

"Edwards delin^{t}. Hall sculp^{t}. Published Sept. 6th by T. Lowndes & Partners." Small whole length. 2855

WILLIAM WYNNE RYLAND.

Born in London in 1732, died in 1783.

A FAC-SIMILE of a drawing by Michel Angelo of the Virgin and Child. 2856

A duplicate of the last-mentioned. 2857

JAMES CALDWALL.

Born in London 1739, working there in 1785.

MRS. S[illegible]nd SON in the Tragedy of "ISABELLA." From a pi[illegible]iam Hamilton, R.A., in the possession of Sir [illegible]n, Bart. "Published by W. Hamilton, June 1, [illegible]engths. Proof open letters. 2858

MRS. SIDDONS in the Tragedy of the "GRECIAN DAUGHTER." Full length. After William Hamilton, R.A. Proof open letters. 2859

WILLIAM WOOLLETT.

Born at Maidstone in 1735, died in London in 1785.

NIOBE. After Richard Wilson, R.A. "*See* Ovid's Metamorphs., page 17." 2860

PHAETON. After Richard Wilson, R.A. 2861

Reduced copy of the last. Published in 1763. Inscribed "Faetonte. A sua Eccellenza il Signor Duca d' Hamilton e Brandon Marchese di Douglas, &c. &c." 2862

SOLITUDE, an illustration of Thomson's "Summer." After Richard Wilson, R.A. By Woollett and Ellis. 2863

WILLIAM ELLIS.

Born in London in 1747, working in 1784.

SOLITUDE. After Richard Wilson by William Woollett and Wm. Ellis. *See* Woollett, No. 2863.

CHARLES WHITE.

Born in London in 1751, where he died in 1785.

MR. GARRICK in the Character of Macbeth,

"I've done the deed—did'st thou not hear a noise?"

"T. Parkinson ad vivum del. Chas. White sculp. Published for Bell's Edition of Shakespeare, Sept. 25th, 1775." Small whole length in a frame. 2864

Duplicate of the last mentioned. 2865

J. CORNER.

Flourished in London at the latter end of the 18th century.

PORTRAIT of CHARLES MACKLIN, Actor. "Ætat 87." Profile turned to the left, in an oval. From the European Magazine. Cut close to the margin. "Engraved by J. Corner from a model by Mr. Lochee in possession of Mr. Macklin. Published by J. Sewell, 32, Cornhill, 1st Dec. 1787." 2866

FRANCESCO ZUCCHERELLI, R.A.

Painter and Etcher.

Born at Pitigliano in Tuscany 1702, worked in England, died at Florence in 1788.

BELLONA. After a sculpture by Michel Angelo. Inscribed "Fran. Zuccherelli Pitilianen. 1728." 2867

THOMAS CHAMBARS, A.E

Born in London about the year 1724; died in 1789.

HELENA FORMAN, Rubens's second wife. After Sir Antonie Van Dyck. Le B. 10. Proof with arms and Engraver's name "T. Chambars." 2868

W. LANE.

Flourished at the end of the 18th century.

PORTRAIT of MRS. ABINGTON. "R. Cosway del^{t}. W. Lane, sc^{t}. Published 1788." In a hat and feathers; bust, the face seen nearly full. 2869

JOHN KEYSE SHERWIN.

Born at East Dean, Sussex, died in London in 1790, aged 39.

The FORTUNE TELLER. After Sir Joshua Reynolds, P.R.A. 2870

RICHARD DALTON.

Born at Deane, Cumberland, about 1720. Worked in England and Italy. Died in London in 1791.

The DESCENT of the HOLY GHOST. After Raffaello. "R. Dalton del. et acqua-forti fecit. J. Basire, Jun^{r}. sculp^{t}." 2871

See also GRIGNION, No. 2920.

SIR ROBERT STRANGE.

Born in Pomona, one of the Orkney Isles, in 1721, died in London in 1792.

ABRAHAM giving up HAGAR. After Guercino. 2872

ESTHER a suppliant before AHASUERUS. After Guercino. 2873

JOSEPH and POTIPHAR'S WIFE. After Guido Reni. 2874

MADONNA and SAINTS, St. Jerome and others. From the picture by Correggio in the Academy at Parma. M. 148. 2875

ST. CECILIA, attended by the Magdalen, St. Augustine, &c. From the picture by Raffaello in the church of St. Giovanni in Monte, at Bologna. 2876

BELISARIUS. After Salvator Rosa. 2877

DANAE. From the picture by Tiziano Vecellio at Naples. 2878

VENUS dissuading ADONIS from the chase. After Tiziano Vecellio. 2879

WILLIAM DOUGHTY.

Painter, Etcher, and Engraver.

Born at York, flourished in the latter half of the 18th century. Died at Lisbon.

PORTRAIT of SAMUEL JOHNSON. After Sir Joshua Reynolds, P.R.A. Published by J. Jones. 1793. 2880

Second state of the last mentioned. "Publish'd 1779 by Wm. Doughty." 2881

EEPING CHILD. After Sir Joshua Reynolds, P.R.A. 2882

WILLIAM WALKER.

Born at Thirsk in 1729. Died in Clerkenwell in 1793.

PORTRAIT of MR. GARRICK in the character of Osmyn. "Isaac Taylor del. W. Walker sc. Published by Lowndes, 1776." 2883

J. THORNTHWAITE.

Born in London about 1740, working in London 1777–1794.

PORTRAIT of MRS. SIDDONS as Matilda in the "Carmelite." "Hamilton del. Thornthwaite sc." Published by Bell, 1791. A small whole length. 2884

PORTRAIT of MR. GARRICK as Sir John Brute.

Sir J. Brute.—"So how do you like my shapes now?"

"De Wilde pinxt. Thornthwaite sculp. Printed for J. Bell, Nov. 15, 1794." A small whole length. 2885

PORTRAIT of MR. GARRICK in the character of Abel Drugger. "Roberts del. Thornthwaite sc." 1777. A small whole length. 2886

JOHN OGBORNE.

Designer and Engraver.

Born in London about 1725. Died about 1795.

PORTRAIT of MRS. SIDDONS as "Calista." "S. Harding pinx. Ogborn sculp. Published by Macklin, 1783." A profile head in a medallion, the face turned to the right. 2887

FRANCIS HAWARD, A.E.

Born in 1759. Died at Lambeth in 1797.

CIMON and IPHIGENIA. "Coloured in oil after the original picture, by Joseph Barney for the Engraver."* After Sir Joshua Reynolds, P.R.A. 2888

MRS. SIDDONS as the TRAGIC MUSE. After Sir Joshua Reynolds, P.R.A. 2889

"The INFANT ACADEMY." After Sir Joshua Reynolds, P.R.A. Printed in red. 2890

JOHN JONES.

Born about 1740. Died in 1797.

SCENE from SHAKESPEARE. Beatrice listening to Hero and Ursula. After Henry Fuseli, R.A. "Published by J. Jones, Jan. 6th, 1791." In mezzotinto. 2891

Another impression of the same. 2892

ROBINETTA. After Sir Joshua Reynolds, P.R.A. 2893

PORTRAIT of THOMAS LORD ERSKINE. Died 1823. After Sir Joshua Reynolds, P.R.A. Half length, standing and leaning against his library table; a three-quarter view of the face, which is turned to the right. In mezzotinto. 2894

* MS. note by Mr. Dyce.

JOHN JONES—(*continued*).

MISS FARREN and MR. KING, in the characters of Lady Emily and Sir Clement Flint, in Burgoyne's Comedy of the Heiress; whole lengths, standing side by side. "Published as the Act directs, May ye 1st, 1787, by J. Jones, No. 63, Great Portland Street." After Downman. In stipple. 2895

JOHN DEAN.

Born about 1750, died in London in 1798.

CUPID as a LINK BOY. After Sir Joshua Reynolds, P.R.A. 2896

MERCURY. After Sir Joshua Reynolds, P.R.A. 2897

HOMAS MAJOR, A.E.

Born in 1720, worked in London and Paris, died in London in 1799.

A LANDSCAPE, where a shepherd is seen driving some sheep. Entitled "Vûe de Flandre." After P. P. Rubens. Bas. 241. 30. 2898

SEA PIECE, with Ruins and Shipping. After Claude Lorraine. 2899

REV. HENRY CROWE.

Amateur Etcher.

Flourished 1791–1799.

The CARTOON of PISA. After Michel Angelo. In outline. 2900

A duplicate of the last-mentioned. 2901

JOSEPH GROZER.

Born about 1755. Died at the beginning of the present century.

The DEATH of DIDO. Painted by Sir Joshua Reynolds, P.R.A. Second state, with fresh inscription engraved on a separate plate:—"London: Published November, 1823, by R. Lambe, 96, Gracechurch Street. Dido, &c." 2902

S. BENNET.

Working in London at the beginning of the present century.

VENUS and CUPID. After Michel Angelo. "S. Bennet sc. M. Angelo Buonaroti del. Jac. da Puntormo pin." 2903

LEDA and the SWAN. After Michel Angelo. Inscribed "Leda. From the Collection of R. Cosway, Esq." Published August 18, 1803, by S. Bennet, No. 2, Spring Gardens, London. 2904

JOHN BROWNE, A.E.

Born at Finchinfield, Essex, 1741; died at Walworth, 1801.

ADONIS carried off by VENUS. After Herman Swanevelt. Le B. 5. 2905

The WAGGONER. From a picture by P. P. Rubens, formerly in the Houghton collection; now in the Gallery of the Hermitage at St. Petersburg; dated 1776. Le B. 13. 2906

A duplicate of the last-mentioned. 2907

JAMES BASIRE, the elder.

Born in 1730, died in London in 1802.

The FARMER'S RETURN. After William Hogarth. *See* also copy No. 794. 2908

ROBERT THEW.

Born at Patrington, Yorkshire, 1758. Died at Stevenage, 1802.

SCENE from HAMLET, Act I., Scene IV. The platform before the Palace of Elsineur.—Hamlet, Horatio, Marcellus, and the Ghost. After Henry Fuseli, R.A. From Boydell's large Shakespeare. 2909

MACBETH, Act IV., Scene I. A dark cave, in the middle a cauldron boiling.—Three witches, Macbeth, Hecate, &c. After Sir Joshua Reynolds, P.R.A. From Boydell's large Shakespeare. 2910

ANDREW GRAY.

Working for Boydell in 1802.

KING HENRY VI. Second Part, Act iii., Scene iii. Cardinal Beaufort's Bedchamber: King Henry, Salisbury, and Warwick; the Cardinal in bed. Painted by Sir Joshua Reynolds, P.R.A. From Boydell's small edition of Shakespeare. 2911

MACKENZIE.

Working in London in 1803.

PORTRAIT of MRS. KNOWLES. "Mackenzie, sc. Published by Vernor and Hood, Poultry, Nov. 1, 1803." Bust in an oval, the face turned to the left. 2912

JOHN BOYDELL.

Born at Dorrington, Shropshire, in 1719, died in London in 1804.

JASON. After Salvator Rosa. 2913

WILLIAM LENEY.

Born in London, and working there until 1804. Living in America in 1808.

DESCENT from the CROSS. After P. P. Rubens. 2914

PORTRAIT of MRS. SIDDONS as Isabella. "De Wilde. Leney sculp." Bell's British Library, 1792. Small whole length. 2915

PORTRAIT of MRS. SIDDONS as Euphrasia in The Grecian Daughter. "De Wilde.—Leney." Bell's British Library, 1792. Small whole length. 2916

THOMAS BANKS, R.A.

Sculptor.

Born in Lambeth in 1735, died in London in 1805.

"FALLING GIANT, original etching by T. Banks."—"T. Banks fecit aquafortis e marmis in Academia regia Londinensis.' Published in a set of "Etchings by and from the most esteemed English Artists.—R. M. Paye." The same figure as that which is engraved from the statue, by William Bond. *See* No. 2925. 2917

J. BLUCK.

Working in London at the commencement of the present century.

EXETER COLLEGE HALL. After Pugin. A coloured aquatint. 2918

JAMES WALKER.

Born in 1748. Died in London about 1808.

The INFANT HERCULES. After Sir Joshua Reynolds, P.R.A. 2919

CHARLES GRIGNION.

Painter and Engraver.

Born in London in 1716, died in London in 1810.

The RESURRECTION of CHRIST. After Raffaello. "R. Dalton, F. Vivares, & C. Grignion, sculp^{nt}." 2920

MR. GARRICK in the Character of Richard III. Engraved by W. Hogarth and C. Grignion. *See* Hogarth, No. 2757.

ELECTIONEERING PIECES. *See* Hogarth, No. 2787.

J. PETER SIMON, the younger.

Born in London before 1750. Died about 1810.

SCENE from SHAKESPEARE, Tempest, Act i., Scene 2. The Enchanted Island: Before the cell of Prospero.—Prospero, Miranda, Caliban, and Ariel. Painted by Henry Fuseli, R.A. From Boydell's large Shakespeare. 2921

SCENE from SHAKESPEARE, Midsummer Night's Dream. Act iv., Scene 1.— A wood.—Titania, Queen of the Fairies, Bottom, Fairies attending, &c. &c. Painted by Henry Fuseli, R.A. From Boydell's large Shakespeare. 2922

W. NICHOLLS.

Working in London in 1810.

PORTRAIT of MRS. SIDDONS. Died in 1831. A profile head. After Sir Thomas Lawrence, P.R.A. From a chalk drawing. 2923

THOMAS RYDER.

Born in 1746. Died in 1810.

MIDSUMMER NIGHT'S DREAM, Act iv., Scene 1. Oberon, Queen of the Fairies, Puck, Bottom, and fairies attending, &c. Painted by Henry Fuseli, R.A. "Engraved by Tho^{s}. Ryder and Tho^{s}. Ryder jun^{r}." From Boydell's large Shakespeare. 2924

WILLIAM BOND.

Worked in London, living in 1811.

A FALLING GIANT: design'd and executed in marble by Thomas Banks, R.A. "From a drawing by William Hilton." An illustration to "Fine Arts of the English School." 1811. *See also* No. 2917. 2925

M. DUBOURG.

Aquatint Engraver.

Working in London in 1812.

"The COLONNA CLAUDE." "Now in the Collection of the Rev. Wm. Holwell Carr." 1812. 2926

LANDSCAPE, with winding river, sun rising in the distance, and herdsman in the foreground seated playing the pipe and tending his goats. After Claude Lorraine. Inscribed "M. Dubourg." Proof on India paper. 2927

JOHN RAPHAEL SMITH.

Born at Derby in 1752, died at Doncaster in 1812.

The WEIRD SISTERS. Macbeth, Act I. After Henry Fuseli, R.A. In mezzotinto. 2928

SERENA. After George Romney. 2929

The BANISHED LORD. After Sir Joshua Reynolds, P.R.A. Proof with the names merely etched in. 2930

A SNAKE in the GRASS. After Sir Joshua Reynolds, P.R.A. Printed in brown. 2931

FRANCIS JUKES.

Painter and Engraver.

Born at Martley, Worcestershire; died in 1812, in his 66th year.

See POLLARD, No. 3089.

J. PERRY.

Flourished at the beginning of the present century, living in 1812.

CLEOPATRA. A design for a bust by Michel Angelo. Fac-simile of a drawing in black chalk. Published May 1st, 1812, by W. Y. Ottley, 43, Frith Street, Soho, London. Pl. 35, Ottley's School of Design, 1823. 2932

VALENTINE GREEN, A.E.

Born at Hales Owen, Worcestershire, in 1739, died in London in 1813.

The PLACING of CHRIST in the SEPULCHRE. After Lodovico Caracci. From the picture formerly at Houghton, now in the Gallery of the Hermitage, St. Petersburg. In mezzotinto. 2933

GARRICK and MRS. PRITCHARD in the Tragedy of MACBETH. Act ii., scene 3. "From the original, painted by J. Zoffany, in the possession of George Keate, Esq.," &c. "Published March 30, 1776, by J. Boydell." In mezzotinto. Proof, the arms and the names merely etched in. 2934

SIMON FRANÇOIS RAVENET, the younger.

Born in London about 1755, living in 1813.

MADONNA with ST. JEROME. "Il Famoso quadro della Madonna della scodella." Inventato, e dipinto da Antonio Allegri detto il Coreggio da Coreggio . da Simon Ravenet, &c. From the picture by Correggio in the Academy at Parma. M. 149. 2935

ANTHONY CARDON, the younger.

Born at Brussels in 1773, worked in London, where he died in 1813.

La MADONNA DELL GATTO. After Federigo Barocci. 2936

The WOMAN taken in ADULTERY. After P. P. Rubens. 2937

PORTRAIT of GASTON DE FOIX. From a picture by Giorgione in the Earl of Carlisle's collection. 2938

PORTRAIT of MADAME CATALANI. "Engraved by Anthony Cardon from an original picture by Hüet Villiers." 1807. Three-quarter length, the face nearly full, in an oval, printed in colours. *See* Miniature No. 100. 2939

RICHARD COOPER.

Born in London about the year 1730, worked in London and Paris, living in 1814.

BACCHANALIAN DANCE. After Nicolas Poussin. Proof with artists' and publisher's names. 2940

J. ALAIS.

Working in London in 1814.

PORTRAIT of MR. KEAN as Macbeth.

Macb.—"Methought I heard a voice cry, sleep no more!
Macbeth doth murder sleep."

"Cruikshanks del. Alais sculp. J. Roach, Russell Court, 1814." Small whole length. 2941

PORTRAIT of MR. KEAN as Iago.

"I bleed, sir, but am not kill'd."

"Cruikshanks ivt. Alais sc. Published as the Act directs by J. Roach, Russel Court, Drury Lane, June 4, 1814." Small whole length. 2942

CAROLINE WATSON.

Born in London about the year 1760, died in Pimlico, 1814.

MARRIAGE of ST. CATHERINE. From the picture by Correggio in the Louvre. M. 223. 2943

SECOND PART of HENRY VI. Act III., Scene iii.—Cardinal Beaufort's Bedchamber: King Henry, Salisbury, and Warwick; the Cardinal in bed. Painted by Sir Joshua Reynolds, P.R.A. From Boydell's large Shakespeare. 2944

PORTRAIT of BENJAMIN WEST, P.R.A. Seated in his studio, his hands resting on Bayly's Bible, and his own picture of Moses receiving the tables on Mount Sinai before him. After Gilbert Stuart, but the Christian name "Gabriel" is inscribed on the print. Seen to the waist, the face three-quarter, inclined to the right. 2945

MRS. SIDDONS and MR. KEMBLE in the characters of Tancred and Sigismunda. Half lengths in an oval. Charles Shirreff pinxt. Caroline Watson, sculpt. 1785. 2946

FRANCESCO BARTOLOZZI, R.A.

Designer and Engraver.

Born at Florence in 1728, died at Lisbon in 1815.

The CIRCUMCISION of CHRIST. After Guercino. From the picture in the church "del Nome di Giesu e Maria," at Bologna. Le B. 40. 2947

MURDER of the INNOCENTS. After Guido Reni. From a picture in the Museum at Bologna.* Le B. 41. 2948

HOLY FAMILY, from a fresco by Andrea del Sarto, in the Convent of the Servites at Florence, entitled "La Madonno del Sacco." Le B. 44. 2949

VIRGIN and CHILD. After Parmigiano. Not described by Le Blanc. 2950

The LAST JUDGMENT. From Michel Angelo's fresco in the Sistine Chapel. Not described. 2951

FIGURE from the LAST JUDGMENT. After Michel Angelo. Not described by Le Blanc. 2952

VENUS and CUPID, and a Satyr. After Luca Giordano. From a picture in the gallery of the Duke of Devonshire. Le B. 99. 2953

"A SACRIFICE to DIANA, the Goddess of Hunting." From a drawing the same size. By Pietro da Cortona. Le B. 108. 2954

CLYTIE REPULSING CUPID. After Annibale Caracci. Le B. 122. 2955

TITYUS DEVOURED by the VULTURE. After Michel Angelo; the composition as engraved by Beatrizet, B. xv. 259. 39 (*see* 1190), but reversed. Le B. 132, who miscals the subject Prometheus. Printed in red. 2956

"THAIS." After Sir Joshua Reynolds, P.R.A. Le B. 146. 2957

The ARCHERS. After Michel Angelo. Not described by Le Blanc. 2958

MISS BRUNTON in the character of Horatia. "R. Cosway, R.A., del. F. Bartolozzi sculpt. Bell's British Library, 1785." Three-quarter length in a small oval. Le B. 480. 2959

JOHN PHILIP KEMBLE in the character of Richard III. Act v. Scene 5. After William Hamilton, R.A. "Published March 1st, 1790, by W. Hamilton, R.A.," &c. Le B. 553. 2960

MRS. SIDDONS, from a miniature by Horace Hone, A.R.A. The face seen nearly in profile and turned to the left. "From a picture in the possession of the Hon. Mrs. O'Neill." An oval. "Published November 4, 1785, by H. Hone, Dublin." Le B. 606. First state, before the inscription and Bartolozzi's name as publisher. 2961

* It is stated on this print that it was engraved at Lisbon by Bartolozzi in 1807, at the age of 83. If this statement is correct, he must have been born earlier than 1728, the date given by Sandby in his "History of the Royal Academy," and Redgrave in his "Dictionary of Artists of the English School."

RICHARD DUPPA.

Practised in London, studied at Rome at the end of the 18th century, living in 1816.

"A SELECTION of twelve* heads from the Last Judgment of Michael Angelo. London. Published as the Act directs by R. Duppa, Jermyn Street, St. James's, and G. G. and J. Robinson, Paternoster Row. 1801." Printed on salmon-coloured paper, with letter-press description. With a proof open letters of the title. 2962–2976

La ZINGANA. "From the celebrated picture of the same size by Correggio in the collection of the King of Naples. R. Duppa sculpsit 1802. Published by R. Duppa, No. 7, Weymouth Street, Portland Place." M. 177b. 2977

ISAAC TAYLOR.

Designer and Engraver.

Born in London in 1740, died in 1818.

PORTRAIT of MR. GARRICK, in the character of Macbeth. "Dodd del. Taylor scul. Published by Harrison, 1st July 1780." From the set. Small whole length. 2978

PORTRAIT of MR. GARRICK, in the character of Sir John Brute. "Isaac Taylor del et sculp. Published by Lowndes. 1776." Small whole length. 2979

THOMAS COOK.

Died in or about 1818, aged 74.

The AFFILIATION. After William Hogarth. Figure of a young man with his left hand on the girl's shoulder. Early state, before the looking glass and map hanging against the wall were introduced, and also before the figure on the bookcase. 2980

G. CREED.

Publisher and Amateur Etcher.

Living in London in 1818.

PORTRAIT of MR. KEAN as Othello.

Oth.—"Yet I'll not shed her blood."

"G. Creed del et sculp. Published Oct. 16, 1818 by G. Creed, 31, Exeter St., Strand." "Creed's New Theatrical Portraits. No. 15." Whole length. 2981

MARIE-ANNE BOURLIER.

Working in London from 1808 to 1818.

[illegible]TIVITY. From a picture by Ghirlandajo in the collec-[illegible]f the Hon. C. F. Greville. Engraved for the British [illegible] of Pictures. Inscribed "Mary Ann Bourlier." 1818. 2982

* There appear to be thirteen heads in the series.

THOMAS CHARLES WAGEMAN.

Working in London in 1818.

PORTRAIT of MR. KEAN, as Sir Giles Overreach. Engraved for Oxberry's new English Drama. "T. Wageman fecit. Published by Simpkin and Marshall. 1818." Bust, the face three-quarters turned to the left. 2983

J. HEGAN.

Flourished at the beginning of the present century.

PORTRAIT of MR. KEAN as RICHARD the III. "Creed's new Theatrical Portraits, No. 1. J. Hegan sculpt." Whole length. 1818. 2984

ANKER SMITH, A.E.

Born in London in 1759, died in 1819.

SOPHONISBA. After Tiziano Vecellio. Proof open letters. 2985

A duplicate of the last-mentioned. 2986

Another of the same. 2987

JOHN SAMUEL AGAR.

Worked in London 1799–1820.

The MARRIAGE of ST. CATHARINE, "from the picture by Parmigiano in the possession of W. Morland." 2988

STATUE of MINERVA. 2989

THOMAS WRIGHT.

Born in 1790; working in London in 1820.

PORTRAIT of MR. KEMBLE as Penruddock. "Engraved by Wright from an original drawing by Wageman. Published by Simpkin and Marshall, 1820." Bust, three-quarter face turned to the left. 2990

THOMAS CHEESMAN.

Born in 1760, working in 1820.

HEADS of APOSTLES. After Giotto di Bondone. 2991

CHRIST in the SEPULCHRE. After Guercino. Inscribed "by T. Cheesman and P. W. Tomkins." 2992

VENUS. After Tiziano Vecellio. 2993

PORTRAIT of G. COLMAN, senior. "Loutherbourg pinxt. Cheesman sc." Three-quarter length in an oval, the face turned to the left. Cut to the marginal line. 2994

PORTRAIT of G. COLMAN, junior. "De Wilde. Cheesman sc." Three-quarter in an oval, seen nearly full face. Cut to the marginal line. 2995

A. COURCELL.

Flourished at the commencement of the present century.

PORTRAIT of MR. KEAN as Alexander.

" . . . . and I myself appear'd the leading God!" —*Alexander the Great.*

"A. Courcell. Creed's New Theatrical Portraits. No. V." Whole length. 2996

PORTRAIT of MR. KEAN as Ludovico Sforza, Duke of Milan.

"I begin now in this my justice!"
[*Stabs Marcelia.*]

"A Courcell. Published Dec. 30th 1818 by G. Creed." "Creed's Theatrical Portraits, No. 13." Whole length. 2997

PATON THOMSON.

Born about 1750, working in London in 1821.

PORTRAIT of MR. CHARLES KEMBLE as Romeo. "Cowell del. Thomson sc. Published by Simpkin and Marshall. 1819." Bust, the face turned to the left and seen nearly in profile. 2998

PORTRAIT of MR. CHARLES KEMBLE as Vicentio. "Wivell del. Thomson sc. Published by Simpkin and Marshall. 1821." Bust, full face seen, with the eyes upturned. 2999

PORTRAIT of MR. EDMUND KEAN as Coriolanus. "Engraved by Thomson from an original drawing by Wageman. Published by Simpkin and Marshall. 1820." Three-quarters length, the face turned to the left. 3000

JAMES BASIRE, the younger.

Born in London in 1769, died at Chigwell Wells in 1822.

The STONING of ST. STEPHEN. After Raffaello. 3001

View of EXETER COLLEGE, ALL SAINTS' CHURCH, &c., from the Turl, designed by Joseph Mallord William Turner, R.A., executed for the Oxford Almanack for 1806. 3002

Part of the QUADRANGLE of Exeter College. From a drawing by H. O'Neill, executed for the Oxford Almanack for 1813. 3003

RICHARD EARLOM.

Born in London in 1743, died in Clerkenwell in 1822.

The INFANT JESUS SLEEPING. After Domenichino. Proof open letters. 3004

CHRIST HEALING the BLIND MAN. After Annibale Caracci. 3005

MARY MAGDALENE anointing the feet of Christ. From a picture by P. P. Rubens, formerly at Houghton, now in the gallery of the Hermitage, St. Petersburg. Proof with artist's name. 3006

[illegible]IPPOLYTUS. From a picture by P. P. Rubens in the [illegible] the Duke of Bedford. Proof before letters. 3007

MELEAGER and ATALANTA. After P. P. Rubens. Artist's proof with the names merely scratched in. 3008

TRIUMPH of SILENUS. After P. P. Rubens. Proof with arms and artist's name. 3009

The SHEPHERD BOY in a storm. After Gainsborough. *See* the study for the head of the boy, Drawing No. 693. 3010

An OLD MAN'S HEAD. After Sir Antonie Van Dyck. The original picture is in the possession of J. H. Anderdon, Esq. Proof before letters. 3011

ROBERT DIGHTON.

Eminent Caricaturist and Etcher.

Died in Spring Gardens in 1814, aged 62.

MR. KEAN, the tragedian, as "Lucius Junius, in Brutus." Whole length. Inscribed "by Rich[d] Dighton, 1818." Coloured. 3012

J. ROGERS.

Working in London in 1824.

PORTRAIT of MRS. SIDDONS as Queen Catharine. "Drawn and engraved by J. Rogers. From an original painting. Published by Simpkin and Marshall, 1824." Bust, the face turned upwards. 3013

PORTRAIT of MRS. JORDAN as Nell. "Engraved by J. Rogers, from a drawing by Steeden. Published by Simpkin and Marshall, 1824." Bust, the face seen nearly full. 3014

WILLIAM SHARP.

Born in London in 1749, died at Chiswick in 1824.

The "ECCE HOMO;" after Guido Reni. Finished state on India paper. 3015

"The WOMEN at the SEPULCHRE." From the picture by Annibale Caracci, at Castle Howard, formerly in the Orleans Gallery; the plate left unfinished by Sharp and completed by Frederick Bacon. Proof with etched names of Sharp and the date of publication, 1822. Engraved also by Jean Louis Roullet, *see* No. 2412. 3016

DIOGENES in search of an honest man. After Salvator Rosa. 3017

ZENOBIA. After Michel Angelo. First state. Published by Sharp, 1788. With the title in Greek characters, ωενοβια. 3018

Second state of the same, the named altered to Zenobia, and the date to 1799. 3019

LUCRETIA. After Domenichino, 1784. In an oval. 3020

"EVIL." After Michel Angelo. Proof open letters. 3021

WILLIAM SHARP—(*continued*).

Duplicate of the last-mentioned. 3022

Second state, the letters filled in. 3023

PORTRAIT of MRS. SIDDONS as Euphrasia in the Grecian Daughter. "Stothard delin. Sharp sculp." Small whole length. 3024

PORTRAITS of MRS. SIDDONS and her Son in the tragedy of Isabella. Inscribed "Stothard." "Sharp." Small whole lengths. 3025

WILLIAM WARD, A.E.

Born in London in the second half of the 18th century, died in 1826.

CHRIST'S AGONY. From the picture by Correggio in possession of the Duke of Wellington. In mezzotinto. M. 232*b*. 3026

DEATH of ŒDIPUS. After Henry Fuseli, R.A. In mezzotinto. 3027

W. MORRISON.

Working in London in 1826.

JUDGMENT of SOLOMON. After P. P. Rubens. The subject reduced from Bolswert's print from which it is copied. "Published by R. Bowyer and M. Parkes, Pall Mall, 1826." 3028

THOMAS ROWLANDSON.

Designer of Humorous Subjects and Etcher.

Born in London in 1756, and died there in 1827.

Caricatures illustrative of Johnson and Boswell's Tour to the Hebrides, entitled "PICTURESQUE BEAUTIES of BOSWELL." Published in May 1768, by E. Jackson, No. 14, Marylebone Street, Golden Square, and G. Kearsley, Fleet Street. Twenty Etchings. After H. W. Bunbury, in two parts.

The set incomplete, wanting Plate II. of the first part, "The Journalist with a view of Auchinleck, or Land of Stones," and Plate I. of the second part, "Revising for the second edition, under the inspection of a learned friend," and also the list of plates for each part.

PART THE FIRST.

(1.) Frontispiece.—"All hail, Dalblair! Hail to thee, Laird of Auchinleck!" 3029
(3.) The embrace at Boyd's Inn. 3030
(4.) Walking up the High Street, Edinburgh. 3031
(5.) Tea at the Journalist's house in James Court. 3032
(6.) Chatting 'till two in the Morning. 3033
(7.) Veronica with the Breakfast Scene. 3034
(8.) Wit and Wisdom, making preparations for Dinner. 3035
(9.) Setting out from Edinburgh on the Tour. 3036
(10.) Scottifying the palate at Leith. 3037

PART THE SECOND.

(2.) The Procession to St. Leonard's College, St. Andrews. 3038
(3.) The Vision at Lord Errol's, Slains Castle. 3039
(4.) Lodgings at M'Queen's, in Glenmorison, the celebrated Spider Scene. 3040
(5.) Reconciliation at Glenelg, after the Journalist had rode away from Ursa Major. 3041
(6.) Highland Dance on the top of Dun Can, the highest mountain in the Island of Rasay. 3042
(7.) The Recovery, after a drunken Frolick, at Corrichatachin. 3043
(8.) Sailing among the Hebrides, the Journalist holding a rope's end. 3044
(9.) The Contest at Auckinleck, in which Ursa Major made a severe retort on the Journalist's Father. 3045
(10.) Imitations at Drury Lane Theatre, by the Journalist. 3046

ANONYMOUS.

"A TOUR to the HEBRIDES. Bossy Bounce preparing for the Scotch Professors to kiss. Published 19th April 1786 by S. W. Fores at the Caricature Warehouse, No. 3, Piccadilly." "My Friend delin^{t}. I. fecit." The doctor is represented as a bear and Boswell as a monkey, holding up his tail. Professors in kilts approach for the honour. 3047

Prefixed to Rowlandson's Picturesque Beauties of Boswell, but not belonging to the series.

JOSEPH COLLYER, A.E.

Born in London in 1748, died there in 1827.

VENUS. After Sir Joshua Reynolds, P.R.A. 3048

PORTRAIT of MR. GARRICK in the character of Tancred, in Tancred and Sigismunda. "Isaac Taylor in. Collyer sculp. Published by Lowndes, 1776." Small whole length. 3049

PORTRAIT of MR. GARRICK as Don Felix in the Wonder. "Dodd invt. Collyer sculp. Published by Lowndes, 1777." Small whole length. 3050

PORTRAITS of MR. GARRICK and MISS YOUNGE in the characters of Lusignan and Zara. "Edwards del. Collyer sculp. Published by Lowndes, 1777." Small whole lengths. 3051

PORTRAIT of MRS. SIDDONS as Zara, in the Mourning Bride. "Stodhard pinxt. Collier sc. Published by Lowndes, 1783." Small whole length. 3052

PORTRAIT of WILLIAM WHITEHEAD, Poet Laureate. "W. Doughty pinxt. 1776. Published by W. Mason, 1787." Bust in an oval. A three-quarter view of the face turned to the left. 3053

THOMAS HOLLOWAY.

Born in London in 1748. Died at Coltishall, near Norwich, in 1827.

DAUGHTER of HERODIAS. After Henry Fuseli, R.A. 3054

HEAD of a WOMAN. After Raffaello. 3055

CHARLES PYE.

Born in 1777. Working in London in 1829.

HOLY FAMILY. After Michel Angelo. Proof. 3056

EDWARDS.

Worked in London 1820–1830.

PORTRAIT of EDMUND KEAN. Bust, in classical costume, fastened with jewels at the shoulders, the face turned to the left. Inscribed "Stump. Edwards. London, Edward Moxon, Dover Street." 3057

ANTHONY GREGORY NIQUET.

Born in London in 1802. Living in 1831.

The TAKING DOWN from the CROSS. After P. P. Rubens. From the illustrated "National Gallery." 3058

H. R. COOCK.

Working in London in 1831.

PORTRAIT of MISS FANNY KEMBLE as Calista. "Engraved by H. R. Coock from a drawing by J. Jenkins for Oxberry's New English Drama. Published by Simpkin and Marshall, 1831." Three-quarter length, the face nearly full. 3059

HENRY WALLIS.

Working in London in 1832.

RIVER SCENE. From the original picture by Annibale Caracci in the "National Gallery," No. 71. "Jones and Co., Temple of the Muses, Finsbury Square, London." 3060

J. ROLLS.

Working in London in 1832.

The VISION of ST. AUGUSTINE. After Garofalo. From the "National Gallery," No. 47. "Jones and Co., Temple of the Muses, Finsbury Square, London." 3061

WILLIAM HENRY WORTHINGTON.

Born about 1795, working in 1833.

PORTRAIT of JAMES SHIRLEY, Dramatic Poet. Ob. 1666. Three-quarter length, the face seen nearly full and turned a little to the left. After J. Thurston. From an original picture in the Bodleian Gallery. Published by Walker, 1820. 3062

JAMES HEATH, A.E.

Born in London in 1757, died in 1834.

PORTRAIT of THOMAS GRAY, Poet. Ob. 1771. After Eccardt. Three-quarter length, the face seen nearly full and turned a little to the right. "Published by G. G. and J. Robinson, 1798." 3063

PORTRAIT of MRS. SIDDONS as Jane Shore. "Stothard. Heath." "Published by Lowndes, 1783." Small whole length. 3064

PORTRAIT of MRS. SIDDONS in the character of Isabella. "Stothard del. Heath sculp." "Published by Harrison, 1782." A small whole length. 3065

PORTRAIT of MR. EDMUND KEAN. From a picture by Samuel De Wilde. Bust in an oval, the face seen nearly full and turned a little to the left. "Published June 12, 1814." 3066

WILLIAM SAY.

Born at Lakenham near Norwich in 1768, died in London in 1834.

MADONNA DI SAN SISTO. After Raffaello. From the picture in the Dresden Gallery. In mezzotinto. 3067

CUPID and PSYCHE. After Sir Joshua Reynolds, P.R.A. In mezzotinto. 3068

LOVE. After Sir Joshua Reynolds, P.R.A. In mezzotinto. 3069

SAMUEL WILLIAM REYNOLDS.

Born in 1774, died in 1835.

DEATH of DIDO. After Sir Joshua Reynolds, P.R.A. 3070

PORTRAIT of CALEB WHITEFOORD, Wit and Satirical Poet (1734–1809). After Sir Joshua Reynolds, P.R.A. Dressed in a fur-collared coat and vest loose at the neck. Bust, with a three-quarter view of the face which is turned to the left. In mezzotinto. Proof, the inscription in stipple. "Engraved from a Portrait of Caleb Whitefoord, Esq. Painted by Sir J. Reynolds." "S. Reynolds sculpsᵗ., 1795." "Published Sept. 1, 1795." 3071

T. W. SHAW.

Born in London; working in 1835.

CHRIST appearing to ST. PETER. After Annibale Caracci. From the picture in the National Gallery. 3072

JAMES FITTLER, A.E.

Born in London in 1758. Died at Turnham Green in 1835.

EMBARKATION of ST. URSULA. After Claude Lorraine. From Forster's British Gallery. 3073

The PLAGUE. After Nicolas Poussin. Proof open letters. 3074

SPANISH OFFICER. After P. P. Rubens. 3075

WILLIAM YOUNG OTTLEY.

Artist and Writer on Art.

Born at Dunston Park, near Thatcham, in 1771; died in London in 1836.

FAC-SIMILE of two draped Figures standing, from a pen drawing by Michel Angelo Buonaroti, Plate 23, of "The Italian School of Design," 1823. "Pub. Nov. 1st, 1808, by W. Y. Ottley, No. 43, Frith Street, Soho, London. W. Y. O. Sculpt." 3076

"GROUPS painted by Michel Angelo Buonaroti, 1508–1511, in the Sistine Chapel at Rome, under the figure of the Prophet Jonas, and which he afterwards obliterated in order to make room for the upper part of the celebrated Last Judgment; unmindful perhaps that in so doing he rendered imperfect his genealogical series shewing the Descent of Christ from Abraham. Drawn by William Young Ottley, and engraved under his direction upon the authority of a drawing of the early part of the 16th century in the possession of Samuel Rogers, Esq." 3077

THOMAS WOOLNOTH.

Born in 1785; working in 1836.

The INFANT SAVIOUR. After Correggio. Not described by Meyer. 3078

PORTRAIT of GEVARTIUS. After Sir Antonie Van Dyck. From the picture in the National Gallery. 3079

PORTRAIT of MR. KEAN as Hamlet. "Wageman del. T. Woolnoth sculp. Published by Simpkin and Marshall, 1818." Three-quarter length, the face inclined to the right, the eyes turned slightly upwards. 3080

PORTRAIT of MR. CHARLES KEMBLE as Faulconbridge. "Engraved by T. Woolnoth, from a drawing by T. Wageman. Published by Simpkin and Marshall." Three-quarter length, the face seen nearly full. 3081

PORTRAIT of MR. EDMUND KEAN as L. Junius Brutus. "Wageman del. T. Woolnoth sc. Published by John Cumberland, 19, Ludgate Hill." A small whole length. 3082

PORTRAIT of MR. KEMBLE as Cato. "Engraved by T. Woolnoth, from a drawing by Wageman. Published by Simpkin and Marshall, 1823." Bust, the face seen nearly in profile turned to the right. 3083

ROBERT COOPER.

Living in 1836.

PORTRAIT of MISS DUNCAN, afterwards MRS. DAVISON the actress, in the character of Juliana in the play of the Honeymoon, Act iii., Scene 4. Holding a jug of wine and a glass on a tray. After M. W. Sharp. "London: Published March 1st 1827. W. McDowall, engraver &c., 20 Gt. Newport Street, Long Acre." Whole length. Proof before letters. *See* the painting No. 36. 3084

RICHARD WESTALL, R.A.

Painter and Engraver.

Born at Hertford in 1765, died in 1836.

PORTRAIT of MR. KEMBLE as Cato. "Westall ad viv delt. sculpt." "Bell British Library, June 1791." Small whole length. 3085

PHILIP AUDINET.

Born in London in 1766. Died in 1837.

PORTRAIT of MR. KEMBLE as Bajazet in Tamerlane. "De Wilde pinxt. Audinet sculp. Printed for Bell. 1792." A small whole length. 3086

CHARLES HOWARD HODGES.

Born in England in 1774, died at Amsterdam in 1837.

CHRIST laid in the SEPULCHRE. After Parmigiano. 3087

The INFANT HERCULES. After Sir Joshua Reynolds, P.R.A. 3088

ROBERT POLLARD.

Painter and Engraver.

Born at Newcastle-on-Tyne. Died in 1838, aged 83.

PORTRAIT of MR. GARRICK in the Character of Leon, in "Rule a wife and have a wife." "R. Rushbrooke Esq. del. Pollard and Jukes sculp." Seen in profile, the face turned to the right in an oval. 1786. An aquatint. 3089

JOHN CHARLES BROMLEY.

Born at Chelsea in 1795, died in 1839.

DEPARTURE of HAGAR. After P. P. Rubens. 3090

The WISE MEN'S OFFERING. After P. P. Rubens. 3091

The MIRACULOUS DRAUGHT of FISHES. After P. P. Rubens 3092

CONVERSION of SAUL. After P. P. Rubens. 3093

The ENTOMBMENT. After Caravaggio. 3094

The TRANSFIGURATION. After Raffaello. 3095

PELTRO WILLIAM TOMKINS.

Born in London in 1760, and died there in 1840.

The VIRGIN, CHILD, and ST. JOHN. After Raffaello. 3096

"LA BELLE VIERGE." After Raffaello. Proof open letters. 3097

Duplicate of the last-mentioned on Indian paper. 3098

MADONNA and CHILD. "From the original painting by Raffaello, in the possession of Henry Hope, Esq. British Gallery of Pictures, second series, plate 3. London. Published Nov. 9, 1808." Proof before letters. 3099

PELTRO WILLIAM TOMKINS—(*continued*).

The VIRGIN and CHILD and SAINTS. After Andrea del Sarto. 3100

A duplicate of the last-mentioned on Indian paper. 3101

HOLY FAMILY and ST. JOHN. After Giulio Romano. 3102

DIANA and ACTÆON. After Tiziano Vecellio. 3103

A duplicate of the last-mentioned on Indian paper. 3104

PORTBURY.

Working in London in 1840.

PORTRAIT of MR. GARRICK as Richard III. "Portbury sculpt." Reduced copy of Hogarth's print, the top arched and with an ornamental border. A book-plate. 3105

HENRY HAIG.

Flourished in the middle of the present century.

The TAKING DOWN from the CROSS. After P. P. Rubens. "Engravings after the best pictures of the great masters, No. 1." Edinburgh, Alexander Hill; London, Colnaghi and Puckle, and Ackermann and Co. 3106

EDWARD SCRIVEN.

Born at Alcester in 1775, died in 1841.

PORTRAIT of GEORGE BUCHANAN, Scotch Historian. Ob. 1582. Æt. 76. From a picture by F. Pourbus, senr., in the possession of the Royal Society. Three quarter length with a full view of the face. Engraved under the superintendence of the Society for the Diffusion of Useful Knowledge. 3107

WILLIAM BROMLEY, A.E.

Born at Carisbrooke, in the Isle of Wight, in 1769, died in 1842.

The WOMAN taken in ADULTERY. After P. P. Rubens. 3108

MARIA DUNDAS, afterwards MRS. GRAHAM, and then LADY CALLCOTT.

Born 1788, died 1842.

GIOTTO'S CHAPEL at PADUA. "P. P. Sketched. M. Callcott, Lith." Frontispiece to "Description of the Chapel of the Annunziata dell' Arena; or, Giotto's Chapel in Padua, by Mrs. Callcott." London, 1835. The pamphlet also contains twelve woodcuts from Sir Augustus Wall Callcott's sketches. 3109

ABRAHAM RAIMBACH.

Born in London in 1776, died at Greenwich in 1843.

JUPITER and ANTIOPE. After Tiziano Vecellio. 3110

VENUS. After Sir Joshua Reynolds, P.R.A. 3111

COUNT UGOLINO. After Sir Joshua Reynolds, P.R.A. 3112

WILLIAM THOMAS FRY.

Born in 1789, died in 1843.

"ST. JOHN at the FONT." After Annibale Caracci. From Jones's "National Gallery." 3113

A duplicate of the last-mentioned. 3114

VISION of ST. JEROME. After Parmegiano. From Jones's "National Gallery." 3115

MERCURY and PANDORA. After John Flaxman, R.A. 3116

JOSEPH SKELTON.

Born in 1785, working at Versailles in 1845.

SOUTH WEST VIEW of EXETER COLLEGE, OXFORD. After T. Taylor. "Published by T. Taylor, All Saints, Oxford." 3117

GEORGE JAMES CORBOULD.

Born in 1786, died in 1846.

ST. GEORGE and the DRAGON. After Tintoretto. From Jones's "National Gallery." 3118

Duplicate of the last-mentioned. 3119

HENRY MEYER.

Born in London about 1783, died in 1847.

PORTRAIT of MR. KEMBLE. "Stuart pinx. Meyer sculp. Published by Mathews and Leigh, Sept. 1, 1808." Bust, the face three-quarter and turned to the left, in a frame with tablet below. 3120

PORTRAIT of MR. EDMUND KEAN in the character of Macbeth. After George Henry Harlow. Bust, the face seen nearly full, and turned a little to the right. "Published March 20, 1815." 3121

PORTRAIT of SAMUEL ROGERS, Poet, Ætat 46. After John Hoppner, R.A. Profile turned to the left. 3122

Duplicate of the last-mentioned. 3123

JOHN SUMMERFIELD.

Flourished at the beginning of the present century, living in 1847.

SLEEPING BOY. After Sir Joshua Reynolds, P.R.A. 3124

RUBENS and his WIFE. After P. P. Rubens and Franz Snyders. 3125

MOSES HAUGHTON.

Miniature Painter and Engraver.

Born at Wednesbury in Staffordshire about 1772, working in London until 1848.

"The DISMISSION of ADAM and EVE from PARADISE." After Henry Fuseli, R.A. 3126

CHARLES HEATH.

Born in 1784, died in 1848.

The LAST JUDGMENT. After Leandro da Ponte, called Bassano. 3127

PEACE and WAR. After P. P. Rubens. Engraved for the Stafford Gallery. Proof with artists' and publishers' names. 3128

AUGUSTUS FOX.

Born at Cossey, near Norwich, in 1796, died in 1849.

VIRGIN and CHILD. After Correggio. Proof inscribed with painter's and engraver's names merely etched in. M. 351ª. 3129

P. LIGHTFOOT.

Working in London in 1850.

The MADONNA. After Raffaello. From the picture in the Berlin Gallery. "London, published Nov. 10, 1849, by E. Gambart & Co., 25, Berners Street, Oxford Street." 3130

MADONNA DELLA SEDIA. After Raffaello. "London, published Jan. 25, 1850, by E. Gambart & Co, 25, Berners Street." A small oval. Proof with the artists' names. 3131

RAISING of LAZARUS. From the picture by Sebastiano del Piombo in the National Gallery. No. 102 of a serial published under that title. "Jones & Co., Temple of the Muses, Finsbury Square, London." 3132

JOHN LANDSEER, A.E.

Designer and Engraver.

Born at Lincoln in 1769, died in 1852.

MOSES. From Michel Angelo's statue in the Church of San Pietro in Vinculis, Rome. 3133

JAMES HENRY LYNCH.

Working in London about 1854.

PORTRAIT of SAMUEL ROGERS, Poet. Ob. 1855. From a daguerreotype by Edmund Paine. An oval with autograph. 1854. Bust, the face seen nearly full and resting on his hand. In lithography. 3134

FREDERICK CHRISTIAN LEWIS.

Born in London in 1779, died at Enfield in 1856.

The VIRGIN and CHILD, with the Infant St. John offering a Bird. From a circular basso-relievo, by Michel Angelo, formerly in Sir George Beaumont's Collection. 3135

LEDA. Fac-simile from a drawing by Raffaello in the Royal Collection at Windsor. 3136

STUDY of a HEAD. By Michel Angelo. Fac-simile of a red chalk drawing. 3137

ISAAC ROBERT CRUIKSHANK.

Etcher and Designer.

Born in 1790. Died in 1856.

PORTRAIT of MR. KEAN as LEONATUS POSTHUMUS in Cymbeline. "I. R. C." Small whole length. Coloured. 3138

SAMUEL FREEMAN.

Died in 1857, aged 84.

The HOLY FAMILY. "Vierge au Panier." From the original painting by Correggio in the National Gallery. No. 26 of a serial published under that title. Jones and Co., Temple of the Muses, Finsbury Square, London, 1832. M. 197ª. Proof before all letters. 3139

The MADONNA, INFANT CHRIST, and ST. JOHN. After Raffaello. Plate V. of Tresham's British Gallery. The picture in the Stafford Gallery; from a drawing by P. W. Tomkins. Published by Longman, &c., in 1815. 3140

ST. AMBROSE refusing the Emperor Theodosius admittance into the church. From the original picture by Sir Antonie Van Dyck in the National Gallery. "Jones & Co., Temple of the Muses, 1832." 3141

PORTRAIT of DR. SAMUEL JOHNSON. After Bartolozzi. Bust, in profile, turned to the left, in a sexangular frame. "Published by Thomas Tegg, No. 111, Cheapside, May 20, 1813." 3142

RICHARD WOODMAN.

Born in London in 1784, died in 1859.

The JUDGMENT of PARIS. After P. P. Rubens. Proof with the artists' names. 3143

RICHARD GOLDING.

Born in London in 1785, and died there in 1865.

CONSECRATION of ST. NICHOLAS. From a picture in the National Gallery by Paolo Veronese. 3144

JOHN DOYLE.

Better known as "H. B.," eminent Caricaturist.

Born in Dublin about 1796, died in 1867.

"A BLOTTED LEAF from the PLEASURES of MEMORY." In lithography. 3145

WILLIAM HOLL.

Born at Plaistow in 1807, died in London in 1871.

CHRIST crowned with THORNS. After Tiziano Vecellio. 3146

LO SPASIMO DI SICILIA. After Raffaello. 3147

MADONNA DI SAN SISTO. After Raffaello. Proof with the artists' names. 3148

The MADONNA DEL GATTO. After Federigo Barocci. 3149

GEORGE ROBERT LEWIS.

Born in London in 1782, died at Hampstead in 1871.

STUDY for the Prophet Isaiah, by Michel Angelo, in the Sistine Chapel, "G. Lewis, Sc." Plate 27 of Ottley's Italian School of Design, 1823. *3149

THOMAS GOFF LUPTON.

Born in Clerkenwell in 1791. Worked in London and died there in 1873.

DUTCH BOORS. After David Teniers. In mezzotinto. Proof, with the names merely etched in. 3150

The THREE GREAT SANCTUARIES of Tuscany, Valombrosa, Camaldoli, Laverna. A poem, &c. by Lady Charlotte Bury. Illustrated by engravings of the scenery from original drawings by the Rev. Edward Bury, London, 1833. Plates in mezzotinto.

(1.) Ponte della Santa Trinità. 3151
(2.) Valombrosa. Men digging on the right. 3152
(3.) Valombrosa. Boy tending goats in the foreground. 3153
(4.) Camaldoli. Monks to the right of foreground. 3154
(5.) Camaldoli. Shepherd with his flock on the left. 3155
(6.) Laverna. Shepherds and their flocks. 3156

GEORGE CRUIKSHANK.

Designer and Etcher.

Born in London in 1792. Living in 1874.

PORTRAIT of MR. KEAN as Richard III. "Sketch'd from y^e^ life by I. R. Cruikshank, Etch'd by G. Cruikshank. Published 22. March 1814, by S. Knight, 3, Sweeting's Alley, Royal Exchange." Coloured. R.* 290. 3157

PORTRAIT of MR. KEAN as Count Bertram. "G. Ck." Whole length, from a chap-book. Second state. R. 549. 3158

PORTRAIT of MR. KEAN as Barabas.

"Now have I such a plot for both their lives."—*Jew of Malta.*

"G. Cruikshank fect." Whole length, from the British Stage, 1818. R. 639. 3159

---

* A Descriptive Catalogue of the Works of George Cruikshank, by George William Reid, F.S.A., 1871.

PORTRAIT of MR. KEAN as Bajazet.

Bajazet.—"Ye tedious villains, then the work is mine."

"Cruickshank del. Published by J. Roach, Nov. 21, 1815." A small whole length. R. 4516. 3160

THOMAS LANDSEER, A.E.

Living in 1874.

FRONTISPIECE to Lady Charlotte Bury's Three Great Sanctuaries of Tuscany. A cartouch with ornamental frame of birds and foliage, and a monkey on each side; in the centre the names Valombrosa, Camaldoli, Laverna, in German text. Inscribed "T. Lupton excudit. Etched by Thos. Landseer." 3161

CHARLES ROLLS.

Born in 1799. Living in 1874.

MRS. SIDDONS as Lady Macbeth. Act i., Scene 5. After George Henry Harlow. "Published by Longman, Rees, &c., 1829." Small whole length. 3162

GEORGE THOMAS DOO, R.A.

Born in 1800. Living in 1874.

ECCE HOMO. From the picture by Correggio in the National Gallery. M., 240. Proof open letters. 3163

SAMUEL COUSINS, R.A.

Born at Exeter in 1801. Living in 1874.

PORTRAIT of WILLIAM SHAKESPEARE. Ob. 1616. From the Chandos picture formerly in the possession of the Earl of Ellesmere, and now in the National Portrait Gallery. Bust, in an oval frame, the face seen nearly full and turned a little to the left. Engraved for the Shakespeare Society, June 1849. 3164

PORTRAIT of SAMUEL TAYLOR COLERIDGE, aged 42. Ob. 1834. After Washington Allston, A.R.A. Half length, seated, his right hand in the bosom of his waistcoat, and the left resting on his knee holding a book. Three-quarter view of the face, which is turned to the left, a gothic window in the background. Proof open letters. 3165

JAMES POSSELWHITE.

Living in 1874.

PORTRAIT of LADY CHARLOTTE BURY holding a dove to her lips. Bust, with autograph. After Sir George Hayter. Prefixed to her "Three Great Sanctuaries of Tuscany, 1833." Inscribed G. Hayter Pinxt. J. Posselwhite Sculpt. T. Lupton excudit. 3166

TIMOTHY STANSFIELD ENGLEHEART.

Born in 1803. Living in 1874.

ECCE HOMO. After Guido Reni. A large head. 3167

CHARLES GEORGE LEWIS.

Worked in London. Living in 1874.

STUDY for a GROUP in the SISTINE CHAPEL. Fac-simile from a drawing by Michel Angelo, illustrating "The Italian School of Design, by William Young Ottley." 3168

WILLIAM J. LINTON.

Wood Engraver.

Born in London in 1812, worked there and in New York, where he was living in 1874.

APOLLO and MARSYAS. After Raffaello. A woodcut. 3169

HENRY LINTON.

Wood Engraver.

Born in England, worked in London and New York, where he was living in 1874.

PORTRAIT of NELLY O'BRIEN. After Sir Joshua Reynolds, P.R.A. A woodcut copy of the mezzotint by Wilson. 3170

LUMB STOCKS, R.A.

Born at Lightcliffe in 1812. Living in 1874.

PORTRAIT of GIULIA GONZAGA. After Sebastiano del Piombo. 3171

ROBERT BOWYER PARKES.

Living in 1874.

MISS HUNTER, afterwards Mrs. Clarke. The "Kitty Hunter" of Horace Walpole's letters. Half length, seated, holding a mask in her left hand. From No. 42, vol. ii. of Graves's continuation of the engraved works of Sir Joshua Reynolds, P.R.A. Proof before letters on India paper. 3172

ANONYMOUS.

The BATTLE of the AMAZONS. After P. P. Rubens. A large print engraved in stipple. About 1820. 3173

Duplicate of the last mentioned. 3174

PORTRAIT of JOSEPH ADDISON the Poet. Bust in an oval frame; he wears a long wig, the face is seen nearly full and turned a little to the left, the shirt collar is open at the neck. 3175

PORTRAIT of MAJOR ANDRÉ. A bust in an oval frame in military costume and cocked hat; beneath is a female figure, emblematical of Mercy, in the clouds holding the Bible and a palm branch, and standing on a globe amidst rays of glory. Inscribed at bottom "The unfortunate Major André." 3176

PORTRAIT of JOHN CLEVELAND, Poet and Royalist. Ob. 1659. Bust in an oval frame of laurels, the right hand shown with a book in it, the face nearly full and slightly turned to the right. A book plate. Inscribed "Vera et viva effigies Johannis Cleeveland." 3177

PORTRAIT of JOHN CLEVELAND, Poet and Royalist. Bust in an oval frame, the face seen nearly full turned a little to the right. A book-plate. Inscribed "Vera effigies Iohannis Cleaveland" on the pediment beneath. 3178

PORTRAIT of Mrs. CATHARINE COCKBURN, Miscellaneous Writer. 1679–1749. Three-quarter length in a frame, the name on a tablet below, engraved in the style of Vertue but later, the face seen nearly full and turned a little to the right. 3179

PORTRAIT of the REV. THOMAS CREECH, Poet. Ob. 1700. Book plate. Bust, an oval frame in a square, the face nearly full and turned a little to the right. 3180

PORTRAIT of Sir WILLIAM DAVENANT, Kt., Poet Laureate. Ob. 1668. Æt. 62. The face turned to the right. A reduced copy of Faithorne's print. 3181

PORTRAIT of JOHN MILTON, Poet. Ob. 1674. Engraved in the style of White. Bust, the face seen nearly full, and turned a little to the left. A book-plate. Underneath are the six lines from Dryden—"Three Poets in three distant Ages born," &c. 3182

Reversed copy of the last with the same lines. Also a book-plate. 3183

PORTRAIT of SAMUEL PARKHURST, a Clergyman. Head, three-quarter, face turned to the left. A space beneath in the form of a monumental tablet for an intended inscription—Faith at one side, Hope on the other. 3184

The REVEREND SAMUEL PARR, LL.D., Divine and Scholar. Died 1825. From an original drawing in the possession of the Rev. Robert Fello. "A. Chisholm del." Whole length, seated cross-legged, and musing, left hand in the bosom of his waistcoat, the other holding his tobacco pipe. 3185

PORTRAIT of MATTHEW PRIOR, the Poet. Ob. 1721. Three-quarter length, the coat unbuttoned, the face nearly full, raised a little, and turned to the right. A book-plate. 3186

PORTRAIT of CHRISTOPHER SMART, A.M., Poet. Ob. 1770. Head in a small oval, the face seen nearly full, and turned a little towards the left. 3187

SMALL WHOLE LENGTH PORTRAITS OF ACTORS AND ACTRESSES.

Published by Harrison. Frontispieces to Plays.

Probably engraved by Isaac Taylor.

MR. DIGGS in the Character of Sir John Brute. 1st Nov. 1778. 3188

PORTRAITS OF ACTORS AND ACTRESSES—(*continued*).

MRS. OLDFIELD in the Character of Rosamond. 1st Nov. 1778. 3189

MR. GARRICK in the Character of Ranger. 1st April, 1779. 3190

MR. GARRICK in the Character of King Lear. 1st May, 1779. 3191

SMALL WHOLE LENGTH PORTRAITS OF ACTORS AND ACTRESSES.

Published by I. Wenman. Frontispieces to Plays.

Probably engraved by Isaac Taylor.

MR. GARRICK in the Character of Tancred. 1st Aug. 1777. 3192

MR. AICKIN in the Character of Young Bevil. 1st May, 1778. 3193

MR. FOOTE in the Character of Mrs. Cole. 1st Jan. 1777. 3194

MR. FOOTE in the Character of the Lecturer. 1st Dec. 1777. 3195

MR. GARRICK in the Character of King Richard. 1st Jan. 1777. 3196

A duplicate of the last-mentioned. 3197

MR. LEWIS in the Character of Castalio. 1st Dec. 1777. 319

MR. BADDELEY in the Character of Trinculo. 1st Feb. 1778. 3199

MRS. JACKSON in the Character of Juliet. 1st Feb. 1778. 3200

MRS. HARTLEY in the Character of Cleopatra. 1st March, 1778. 3201

MR. WOODWARD in the Character of Buck. 1st March, 1778. 3202

MRS. YATES in the Character of Zara. 1st April, 1778. 3203

MR. WESTON in the Character of Scrub. 1st April, 1778. 3204

MISS P. HOPKINS in the Character of Selima. 1st May, 1778. 3205

MISS BARSANTI in the Character of Helena. 1st June, 1778. 3206

MR. SMITH in the Character of Oroonoko. 1st June, 1778. 3207

MR. SMITH in the Character of Phocyas. 1st July, 1778. 3208

MR. GARRICK in the Character of Benedick. 1st July, 1778. 3209

A duplicate of the last-mentioned. 3210

MR. GARRICK in the Character of Demetrius. 1st Aug. 1778. 3211

MR. CLARKE in the Character of Henry VIII. 1st Aug. 1778. 3212

MR. HENDERSON in the Character of Falstaff. 1st Sept. 1778. 3213

MRS. YATES in the Character of Belvidera. 1st Sept. 1778. 3214

MR. KING in the Character of Parolles. 1st Oct. 1778. 3215

MRS. HARTLEY in the Character of Lady Jane Gray. 1st Oct. 1778. 3216

ANONYMOUS.

PORTRAIT of MR. GARRICK as Periander in Eurydice. Small whole length. After Stothard. "Published by Harrison & Co., 1st Jan. 1781." *See* the original drawing, No. 910. 3217

PORTRAIT of MR. GARRICK in the Character of Macbeth. "Publish'd for Bell's edition of Shakspeare. Jan. 18, 1776." Small whole length. 3218

PORTRAIT of MR. GARRICK, in the Character of Don Felix in the "Wonder."

"Thus the Chameleon takes each neighbouring Dye!
Thus Proteus plays upon the astonish'd Eye."

Small whole length. 3219

PORTRAIT of MR. GARRICK in the Character of Abel Drugger in the Alchymist. Act IV., Scene 4. From the London Theatres, Pl. II., engraved for the Universal Museum. "Published according to Act of Parliament by J. Payne, Paternoster Row." Small whole length. 3220

PORTRAIT of MR. GARRICK as Abel Drugger. Engraved from an original drawing by T. Wright. "Published 1821 by Simpkin and Marshall." Three-quarter length, the head turned to the left. 3221

PORTRAIT of MR. GARRICK in the Character of Abel Drugger.

"See Nature changed in every ductile part
And own the mighty power of Comic Art."

Small whole length. 3222

PORTRAIT of MR. GARRICK in the Character of Sir John Brute in the Provoked Wife. A small whole length. 3223

PORTRAIT of MR. GARRICK in the Character of Sir John Brute. "J. Roberts del." "Bell's British Theatre. 1st June, 1776."

"—— So! how d'ye like my shapes now?"

A small whole length. 3224

PORTRAITS of MR. GARRICK and MRS. YATES in the Characters of Lusignan and Zara. "Js. Roberts, delt. Bell's British Theatre, April 1776." Small whole lengths. 3225

ANONYMOUS PORTRAITS OF ACTORS AND ACTRESSES—(*cont.*).

PORTRAIT of MR. GARRICK in four of his principal tragic characters, Lear, Macbeth, Richard III., and Hamlet. Small whole lengths, in a divided frame. A book-plate. 3226

PORTRAIT of MRS. SIDDONS in the Character of Isabella, in Measure for Measure. Engraved for the Lady's Magazine. A small whole length. 3227

MELPOMENE in the DUMPS. Caricature. Broadside with etching. A satire on the grief of Mrs. Siddons at Master Betty's success, and the condolence of her brother John and the Manager. 3228

PORTRAIT of MR. KEMBLE in the Character of Hamlet. "The original picture by Sir T. Lawrence. 1st Aug. 1834, James Bulcock." Small whole length, in mezzotinto. Pl. V. of the Cabinet of Engravings. 3229

There are later states of the plate belonging to the series published by Virtue and Co.

PORTRAIT of MR. KEMBLE as Lear. Small whole length, with no background. 3230

PORTRAIT of JOHN PHILIP KEMBLE as Rolla. After Sir Thomas Lawrence. From the "Cabinet of Engravings." Plate IV. Small whole length in mezzotinto. Bulcock 1834. 3231

"SIGISMUNDA" and "TANCRED." "London, published by A. Hamilton, jun., Fleet Street, Jan. 1st, 1789." Nos. 34 and 35 from a magazine. Two heads in ovals. 3232

"John Kemble" inscribed in MS. under "Tancred."

PORTRAIT of MRS. BARRY. An illustrated oval, mask and drapery beneath flowers above. Bust, the face nearly three-quarter profile and turned to the left. 3233

PORTRAIT of MRS. COWLEY. Engraved for the Ladies Magazine. Half length, seated; she holds a book in her right hand, and her face is turned to the left. In a frame, with medallion and masks above and blank tablet below. A book-plate. 3234

PORTRAIT of MRS. COWLEY. "T. Holloway direxit." In a hat and feathers; the face turned to the left and seen nearly in profile. A bust. 3235

PORTRAIT of "MR. KEAN, Theatre Royal, Drury Lane," as Richard III. Bust; three-quarter view of the face, which is turned to the right. 3236

PORTRAIT of MR. EDMUND KEAN. "The first and second dress of Mr. Kean in Richard II." Two theatrical portraits on one sheet, side by side. "London, published as the Act directs, April 7, 1825, by W. West." Full lengths. 3237

PORTRAIT of MR. KEAN as Lear. Small, whole length, the face turned to the left. 3238

PORTRAIT of MR. KEAN as Richard II. "T. L. Fe^{t}." Bust. In armour; the face turned a little to the left. 3239

PORTRAIT of MR. KEAN as Sir Giles Overreach. Engraved for the New Casket. Small whole length. "Published by Strange, 1832." 3240

PORTRAIT of MR. KEAN as Brutus. "No. 20, Pitt's Theatrical Characters." Whole length, a woodcut. "Pitts printer, wholesale toy and marble warehouse, 6, Great St. Andrew, Seven Dials." 3241

PORTRAIT of MR. KEAN as Sir Pertinax Macsicophant. Three-quarter length, the face nearly full, turned a little to the left. 3242

Duplicate of the last-mentioned, coloured. 3243

The DUEL in "the celebrated FIGHTING SCENE in Miss in her Teens." Act II., Scene 1. Flash, Mr. Woodward; Fribble, Mr. Garrick; Miss Biddy, Miss Hippisly; and Tag, Mrs. Pritchard. Four small whole lengths. From a magazine of about 1780. 3244

MISS EMMA HART, afterwards LADY HAMILTON, as a Bacchante. From a picture by Sir Joshua Reynolds, P.R.A. A reversed copy of the portrait engraved by John Raphael Smith, inscribed "A Bacchante." In mezzotinto. 3245

BACCHUS and ARIADNE. From the picture by Tiziano Vecellio in the National Gallery. 3246

FIGURES. From the picture of Bacchus and Ariadne, by Tiziano Vecellio. In the National Gallery. The man with the pipes, female with cymbals, dancing faun, child drawing a calf's head. 3247

LANDSCAPE. Woodland scene, a large tree on the right of the foreground, two men in a cart which a dog is following. A soft ground etching from a chalk drawing by George Morland. 3248

A SHEET of FRAGMENTS after Michel Angelo, Bassano, &c. A page from an English drawing book, about 1750. 3249

RINGS AND MISCELLANEOUS OBJECTS.

This branch of Mr. Dyce's bequest cannot be considered in the light of a seriously undertaken and skilfully chosen collection, being nothing more than such an assemblage of objects in this particular class as will usually be found in the possession of all lovers of art.

The engraved stones and pastes of antiquity (commonly known by the technical term "gems") are so numerous, so portable, and so highly interesting, that there are few amateurs who do not treasure some favourite jacinth or sardonyx, or some few of the numerous "pastes" with which the soil of classic lands seems to have been sown broadcast. A well-known writer on gems has proclaimed his belief that of unset pastes scarce one in a hundred is genuinely antique. This doctrine, however, will not find favour with those who have frequently purchased both hard stones and glass pastes from the pouches of shepherds in remote spots where the very small probability of a purchaser must render the trade in mock antiques very unremunerative. The spectator therefore may, in the judgment of the present writer, safely indulge the belief that the rings in this collection, the settings of which are principally modern, are really specimens of the all-pervading love of seal engraving which distinguished the peoples of antiquity, and to which we owe the record of many buildings and statues of old renown, but now perished. Most of the gems once formed part of the well-known Hertz Collection. Among the miscellaneous objects will be found a set of 200 casts from very fine gems, the originals of which are in various celebrated European Collections.

Of the few remaining unclassified objects, attention may be given to a well carved marble bust of Mrs. Siddons, and a graceful terra-cotta figure representing the sleeping Psyche surrounded by a serpent, seemingly typical of the immortality of the soul. Also, properly lodged among the valuables of so genuine a lover of Shakespeare, is a small block from the world-famed mulberry tree of Stratford.

C. C. BLACK.

ANTIQUE RINGS.

INTAGLIO; paste amethyst-coloured. Tragic mask and lyre. $\frac{3}{8}$ in. (Hertz Coll^{n}.) 3250

INTAGLIO; onyx. A female figure, with fish-tail, Scylla? *w.* $\frac{1}{2}$ in.; *h.* $\frac{3}{8}$ in. (Hertz Coll^{n}.) 3251

INTAGLIO; opaque paste. An eagle devouring a hare. *h.* $\frac{3}{8}$ in.; *w.* $\frac{1}{4}$ in. (Hertz Coll^{n}.) 3252

INTAGLIO; yellow paste. A kneeling warrior, Neoptolemus. *h.* $\frac{1}{2}$ in.; *w.* $\frac{3}{8}$ in. (Hertz Coll^{n}.) 3253

INTAGLIO; jacinth. Group of masks, three human and one elephant's head. *h.* $\frac{1}{2}$ in.; *w.* $\frac{7}{16}$ in. (Hertz Coll^{n}.) 3254

INTAGLIO; dark paste. The wounded Philoctetes. *h.* $\frac{5}{16}$ in.; *w.* $\frac{7}{16}$ in. (Hertz Coll^{n}.) 3255

INTAGLIO; violet paste. Meleager killing the Calydonian boar. Diam. $\frac{1}{2}$ in. (Hertz Coll^{n}.) 3256

RING; antique Roman gold, set with an emerald bearing two centaurs. Diam. $\frac{7}{8}$ in. 3257

INTAGLIO; blue paste. A youth. *h.* $\frac{3}{8}$ in.; *w.* $\frac{5}{16}$ in. (Hertz Coll^{n}.) 3258

INTAGLIO; *niccolo* onyx, engraved C.C.C., said to be the signet ring of Caius Calcius Cilo. *h.* $\frac{3}{16}$ in.; *w.* $\frac{3}{8}$ in. (Hertz Coll^{n}.) 3259

INTAGLIO; violet paste. An eagle fighting a serpent. *h.* $\frac{9}{16}$ in.; *w.* $\frac{7}{16}$ in. (Hertz Coll^{n}.) 3260

RING; gold, set with sard intaglio of a satyr's head. Probably Italian, 16th century. *h.* $\frac{1}{2}$ in.; *w.* $\frac{3}{8}$ in. 3261

INTAGLIO; brown and white paste. Andromache contemplating the sword of Hector. *h.* $\frac{1}{2}$ in.; *w.* $\frac{3}{8}$ in. (Hertz Coll^{n}.) 3262

INTAGLIO; red jasper. A bifrons mask, two female heads. *h.* $\frac{7}{16}$ in.; *w.* $\frac{3}{8}$ in. (Hertz Coll^{n}.) 3263

INTAGLIO; green paste. A pigmy riding on a goose. *h.* $\frac{7}{16}$ in.; *w.* $\frac{3}{8}$ in. (Hertz Coll^{n}.) 3264

INTAGLIO; carnelian. A man on horseback. *h.* $\frac{3}{8}$ in.; *w.* $\frac{1}{2}$ in. (Hertz Coll^{n}.) 3265

INTAGLIO; chalcedony. An actor seated in front of a tragic mask. *h.* $\frac{1}{2}$ in.; *w.* $\frac{3}{8}$ in. (Hertz Coll^{n}.) 3266

CAMEO; sard. A couching lion. *h.* $\frac{3}{8}$ in.; *w.* $\frac{1}{4}$ in. (Hertz Coll^{n}.) 3267

INTAGLIO; violet paste. A vase "cantharos." *h.* $\frac{3}{8}$ in.; *w.* $\frac{1}{4}$ in. (Hertz Coll^{n}.) 3268

INTAGLIO; yellow paste. Bearded head of a warrior. *h.* $\frac{3}{8}$ in.; *w.* $\frac{5}{16}$ in. (Hertz Coll^{n}.) 3269

INTAGLIO; yellow paste. Tragic mask, full front. *h* $\frac{1}{2}$ in.; *w.* $\frac{3}{8}$ in. (Hertz Coll^{n}.) 3270

INTAGLIO; sard. Horseman thrusting with a lance. *h.* $\frac{7}{16}$ in.; *w.* $\frac{1}{2}$ in. (Hertz Coll^{n}.) 3271

INTAGLIO; pale blue paste. Head of the dying Alexander. *h.* $\frac{1}{2}$ in.; *w.* $\frac{3}{8}$ in. (Hertz Coll^{n}.) 3272

CAMEO; sardonyx. A swan, standing. *h.* $\frac{3}{8}$ in.; *w.* $\frac{7}{16}$ in. (Hertz Coll^{n}.) 3273

INTAGLIO; yellow paste (imperfect). Dog with hare. *h.* $\frac{5}{16}$ in.; *w.* $\frac{3}{8}$ in.. (Hertz Coll^{n}.) 3274

INTAGLIO; carnelian. Etruscan scarabæus with Hercules and the stag of Diana. *h.* $\frac{9}{16}$ in.; *w.* $\frac{7}{16}$ in. (Hertz Coll^{n}.) 3275

INTAGLIO; dark blue paste. Ajax protecting Ulysses in battle. *h.* $\frac{9}{16}$ in.; *w.* $\frac{1}{2}$ in. (Hertz Coll^{n}.) 3276

CAMEO; onyx, carnelian-tinted. A stag browsing. *h.* $\frac{1}{2}$ in.; *w.* $\frac{3}{4}$ in. (Hertz Coll^{n}.) 3277

INTAGLIO; green paste. A female head. *h.* $\frac{3}{8}$ in.; *w.* $\frac{5}{16}$ in. (Hertz Coll^{n}.) 3278

INTAGLIO; scarab-shaped yellow jasper. Cadmus and the dragon. *h.* $\frac{9}{16}$ in.; *w.* $\frac{7}{16}$ in. (Hertz Coll^{n}.) 3279

CAMEO; sardonyx. A lion. *h.* $\frac{3}{8}$ in.; *w.* $\frac{1}{2}$ in. (Hertz Coll^{n}.) 3280

INTAGLIO; violet paste. Menelaus bearing the body of Patroclus. *h.* $\frac{3}{8}$ in.; *w.* $\frac{5}{16}$ in. (Hertz Coll^{n}.) 3281

RING; gold, set with antique white carnelian. Cupid in a biga drawn by a goat and a lion. *h.* $\frac{1}{2}$ in.; *w.* $\frac{5}{8}$ in. (Strawberry Hill Coll^{n}.) 3282

INTAGLIO; violet paste. The sea-monster Scylla. *h.* $\frac{5}{16}$ in.; *w.* $\frac{7}{16}$ in. (Hertz Coll^{n}.) 3283

INTAGLIO; yellow paste. An actor in comic garb. *h.* $\frac{5}{16}$ in.; *w.* $\frac{1}{4}$ in. (Hertz Coll^{n}.) 3284

INTAGLIO; green paste. Female head. Diam. $\frac{5}{16}$ in. (Hertz Coll^{n}.) 3285

INTAGLIO; violet paste. An ostrich. *h.* $\frac{7}{16}$ in.; *w.* $\frac{3}{8}$ in. (Hertz Coll^{n}.) 3286

INTAGLIO; sard. A Greek archer, qu.Teucer? *h.* $\frac{13}{16}$ in.; *w.* $\frac{3}{8}$ in. 3287

INTAGLIO; violet paste. An actor in comic garb. *h.* $\frac{3}{8}$ in.; *w.* $\frac{1}{4}$ in. (Hertz Coll^{n}.) 3288

INTAGLIO; violet paste. Dædalus fashioning the wings of Icarus. *h.* $\frac{3}{8}$ in.; *w.* $\frac{5}{16}$ in. (Hertz Coll^{n}.) 3289

INTAGLIO; green paste. Theseus holding his girdle. *h.* $\frac{1}{2}$ in.; *w.* $\frac{5}{16}$ in. (Hertz Coll^{n}.) 3290

RING; gold set with antique carnelian intaglio of Apollo. *h.* $\frac{11}{16}$ in.; *w.* $\frac{9}{16}$ in. 3291

INTAGLIO; carnelian scarabæus. Pegasus. *h.* $\frac{5}{16}$ in.; *w.* $\frac{9}{16}$ in. (Hertz Coll^{n}.) 3292

INTAGLIO; yellow paste. Achilles examining his armour. *h.* $\frac{7}{16}$ in.; *w.* $\frac{1}{4}$ in. (Hertz Coll^{n}.) 3293

INTAGLIO; brown paste. A greyhound. *h.* $\frac{3}{8}$ in.; *w.* $\frac{9}{16}$ in. (Hertz Coll^{n}.) 3294

INTAGLIO; opaque paste. A bifrons mask, male and female. Diam. $\frac{3}{8}$ in. (Hertz Coll^{n}.) 3295

INTAGLIO; carnelian. Cupid and a rabbit, with the butterfly Psyche. *h.* $\frac{1}{2}$ in.; *w.* $\frac{7}{16}$ in. (Hertz Coll^{n}.) 3296

INTAGLIO; violet paste. Œdipus and the Sphinx. *h.* $\frac{1}{2}$ in.; *w.* $\frac{3}{8}$ in. (Hertz Coll^{n}.) 3297

INTAGLIO; green paste. A vase "cantharos." *h.* $\frac{7}{16}$ in.; *w.* $\frac{3}{8}$ in. 3298

INTAGLIO; blue paste. Perseus with the Gorgon's head. *h.* $\frac{7}{16}$ in.; *w.* $\frac{1}{4}$ in. (Hertz Coll^{n}.) 3299

RING; gold, with brown paste intaglio of Venus with the weapons of Cupid. Italian, 17th century? *h.* $\frac{15}{16}$ in.; *w.* $\frac{1}{2}$ in. 3300

INTAGLIO; brown paste. The Chimæra. *h* $\frac{3}{8}$ in.; *w.* $\frac{1}{2}$ in. (Hertz Coll^{n}.) 3301

INTAGLIO; opaque paste. Diomedes bearing away the Palladium. Diam. $\frac{3}{8}$ in. (Hertz Coll^{n}.) 3302

INTAGLIO; sard. Achilles in the tent of Priam. *h.* $\frac{1}{2}$ in.; *w.* $\frac{7}{16}$ in. (Hertz Coll^{n}.) 3303

RING; with antique carnelian intaglio of Cupid scorching a butterfly, emblematic of Psyche. *h.* $\frac{5}{16}$ in.; *w.* $\frac{1}{4}$ in. (Hertz Coll^{n}.) 3304

INTAGLIO; blue paste. Ajax Oileus capturing Cassandra. *h.* $\frac{5}{8}$ in.; *w.* $\frac{7}{16}$ in. (Hertz Coll^{n}.) 3305

INTAGLIO; yellow paste. The Roman eagle upon an altar. *h.* ½ in.; *w.* $\frac{5}{16}$ in. (Hertz Coll^{n}.) 3306

INTAGLIO; violet paste. Bifrons mask, man's and boar's head. *h.* $\frac{5}{16}$ in.; *w.* $\frac{9}{16}$ in. (Hertz Coll^{n}.) 3307

RING; gold, with antique sard. A female seated, to whom a man shows a rabbit. *h.* $\frac{15}{16}$ in.; *w.* $\frac{11}{16}$ in. 3308

INTAGLIO; yellow paste. Ajax with the head of Imbrius. *h.* ⅜ in.; *w.* ¼ in. (Hertz Coll^{n}.) 3309

INTAGLIO; brown paste. Andromache gazing on the shield of Hector. *h.* $\frac{7}{16}$ in.; *w.* ⅜ in. (Hertz Coll^{n}.) 3310

INTAGLIO; violet paste. Achilles arming. *h.* ½ in.; *w.* ⅜ in. (Hertz Coll^{n}.) 3311

INTAGLIO; blue paste. A seated warrior. *h.* ½ in.; *w.* ⅜ in. (Hertz Coll^{n}.) 3312

INTAGLIO; yellow paste. Achilles examining his arms. *h.* $\frac{7}{16}$ in.; *w.* $\frac{5}{16}$ in. (Hertz Coll^{n}.) 3313

RING; gold, with antique agate intaglio of a tree and two birds. *h.* ½ in.; *w.* $\frac{7}{16}$ in. (Hertz Coll^{n}.) 3314

INTAGLIO; green paste. Æneas saving his father and son from the sack of Troy. *h.* $\frac{7}{16}$ in.; *w.* ⅜ in. (Hertz Coll^{n}.) 3315

INTAGLIO; carnelian. A wild boar and a dog. *h.* ⅜ in; *w.* ½ in. 3316

INTAGLIO; carnelian scarabæus. A Greek warrior arming. *h.* $\frac{7}{16}$ in.; *w.* ⅜ in. (Hertz Coll^{n}.) 3317

INTAGLIO; red paste. Cupid in a biga, drawn by a lion and a goat. *h.* ½ in.; *w.* ⅝ in. 3318

INTAGLIO; carnelian scarabæus. A centaur. *h.* $\frac{7}{16}$ in.; *w.* ⅜ in. (Hertz Coll^{n}.) 3319

INTAGLIO; carnelian scarabæus. Moira (Fate) casting the death-lot into the urn. *h.* ½ in.; *w.* ⅜ in. (Hertz Coll^{n}.) 3320

RING; gold, with carnelian intaglio. A pigmy in a boat fighting two cranes. *h.* ⅜ in.; *w.* $\frac{7}{16}$ in. (Hertz Coll^{n}.) 3321

INTAGLIO; carnelian. Bellerophon destroying the Chimæra. *h.* ⅝ in.; *w.* $\frac{9}{16}$ in. (Hertz Coll^{n}.) 3322

CAMEO; carnelian of two strata. Apollo and Marsyas. *h.* $\frac{11}{16}$ in.; *w.* ½ in. 3323

MISCELLANEOUS.

MEDALLION; marble. Male and female heads, the male wearing a Trojan cap; Paris and Helen (?), in low relief. *Italian* (?), 18th century. *h.* 9 in.; *w.* 8 in. 3324

STATUETTE; terra-cotta. Psyche (the soul) asleep, encircled by a snake (immortality). *French* (?), 18th century. Diam. 13 in. 3325

MEDALLION; marble in ebonized frame. Head of an aged warrior; in low relief. *Italian*, 18th century. Sight measure, *h.* 21 in; *w.* 16 in. 3326

GROUP, in high relief; bronzed plaster. The Descent from the Cross. *Italian*, 17th century. Sight measure, *h.* 12½ in.; *w.* 9 in. 3327

MEDALLION, in high relief; marble. Alexander Pope, poet (1688–1744). *English*, early 18th century. Sight measure, *h.* 13¾ in.; *w.* 11½ in. 3328

BUST; plaster. Sarah Siddons, actress (1755–1831). *English*, early 18th century. *h.* 25 in.; *w.* 10½ in. 3329

WOOD, from Shakespeare's mulberry tree; with inscription by Mr. Dyce. *l.* 3¼ in.; *w.* 3 in. 3330

It is satisfactory to such as allow any interest to traditional associations to know that the evidence connecting the name of Shakespeare with the mulberry tree of New Place, Stratford, is of a very stable character. Not only has the fact that the tree was planted by the poet been always believed in Stratford, but the date assigned, 1609, has been corroborated by the subsequently discovered fact that in that year many thousand stocks were imported by order of King James I., with a view to their distribution throughout the kingdom. Of the destruction of the tree when in full vigour in the year 1756, unfortunately, no doubt exists, and the name of the barbarous owner may be well left in obscurity.

CHOP STICKS; ivory in tortoise-shell case. *Chinese.* *l.* 10¾ in. 3331

WRITING RULER; wood, lacquered; yellow, red, and black. *Chinese.* *l.* 12¾ in. 3332

CARD CASE; silver, filigree-work. *Indian*, present century. *h.* 3¼ in.; *w.* 1¾ in. 3333

SNUFF BOX; tortoise-shell, with silver and mother-of-pearl in scallop pattern. *English*, 18th century. *l.* 3¼ in.; *w.* 2¼ in. 3334

SEAL; gold. Carnelian intaglio bust of Voltaire (1694–1778). *French*, 18th century. Height of carnelian 1¼ in; *w.* 1 in. 3335

DESK SEAL; bloodstone handle, gold mount; carnelian seal with Persian inscription. *Indian.* *h.* 2⅝ in. 3336

ROPE; palm-tree fibre part of the wrapping of a crocodile mummy. *Ancient Egyptian.* *l.* 18 in. 3337

STATUETTE; terra-cotta. A mummy, turquoise glaze; given to guests at funerals. *Ancient Egyptian.* *h.* 2⅞ in. 3338

STATUETTE; terra-cotta. A mummy, turquoise glaze; given to guests at funerals. *Ancient Egyptian.* *h.* 3⅛ in. 3339

POCKET KNIFE. Handle engraved brass. *French* (?), 17th century. Length, when open, 5in. 3340

MEDAL; silver. Obv., the British lion triumphing over the elephant of Burmah; rev., British troops attacking a Burmese city. *English.* (Given in commemoration of the Burmese war.) Date, 1826. Diam., 1½ in. 3341

COIN; gold; diminutive. *Burmese.* 3342

COIN; gold; diminutive. *Burmese.* 3343

COIN; silver; diminutive. *Burmese.* 3344

SNUFF BOX; oakwood. From the East Kirk, Aberdeen; built in 1477. *l.* 3⅝ in.; *w.* 2¼ in. 3345

The present object would naturally be interesting to an Aberdonian, as was Mr. Dyce, being a part of the original woodwork of the old cathedral of St. Nicholas, Aberdeen. After the method adopted in the analogous instance of St. Giles's Cathedral, Edinburgh, St. Nicholas's Kirk was divided into two sections, the nave being thenceforth designated the West Church, the choir the East. It is not unlikely that this relic of the old building, which dates from 1477, may have been part of a choir seat. It was removed on the occasion of the rebuilding the church in 1837.

SHELLS. A collection (176) in six trays, with case; mostly Indian. 3346

CASTS from ANTIQUE GEMS. A collection (200) in four cases. *Italian,* present century. 3347

INDEX.

Nos. 1 to 147 refer to PAINTINGS AND MINIATURES—
Nos. 148 to 986 to DRAWINGS—Nos. 988 to 3249 to PRINTS AND ETCHINGS—
Nos. 3250 to 3347 to RINGS AND MISCELLANEOUS OBJECTS.

The entries in *italics* refer to persons and places represented, Collections, Galleries, &c.

A.

Abati, Niccolo; 1717.
Aberdeen, East Kirk, 3345.
——— *St. Nicholas*, 3345.
Abington, Mrs., 821, 2869.
Actors and Actresses, 3188–3216.
Adam, Jean Victor, 608.
Adam, Pierre Michel, 608.
Addison, J., 2331, 3175.
Aelst, Nicolaus van, 2190.
Æneid, 2274.
Agar, John Samuel, 2988–2989.
Aguado Gallery, 2635, 2656.
Aickin, 3193.
Alais, J., 2941–2942.
Albani, Francesco, 302, 1462, 1567–1568, 2608.
Alberti, Cherubino, 1340–1354.
Aldobrandini, 2649.
Aldrich, Dr., 2170, 2314.
Alexander the Great, 1532, 1701, 1706, 2575.
Aliamet, Jacques, 2601.
Allegri, Antonio, called Correggio, 269–273, 1320–1322, 1326, 1518–1519, 1536, 1601, 1617, 1708–1709, 1731, 1803, 1875, 1948, 1950, 1987, 2232, 2574, 2591, 2595, 2632, 2650, 2875, 2935, 2943, 2977, 3026, 3078, 3129, 3139, 3163.
Allori, Alessandro, called Bronzino, 1798.
Allston, Washington, A.R.A., 3165.
Almeloveen, Jan, 443.
Altoviti, Bindo, 1920.
Amazons, 1201, 2319, 3173.
Amerighi, Michel Angelo, da Caravaggio, 226, 1674, 1811, 2593, 2621.
Amsler, 1947.
Amstel Collection, 2178.
Amsterdam, 477.
Ancona, 644, 653.
Anderdon, J. H., collection of, 3011.
André, Major, 3176.
Andrea da Firenza. *See* Firenza.
Andreani, Andrea, 1356–1375, 1377.
Angeli, Battista d', surnamed Torbido del Moro, 1221.
Angelica and Medoro, 740.
Angelo, Michel. *See* Buonarroti.
Angerstein, Mr., 764–769.
Anguisciola, Sofonisba, 103.
Anne, Queen, 2177, 2504.
Anonymous, 40–84, 104–147.
—— Bolognese School, 313–328.
—— Dutch School, 444, 478, 479, 490–494, 2179, 2181.
—— English School, 983–986, 3047, 3173–3249.
—— Flemish School, 495, 531–536, 2315–2319.
—— Florentine School, 173–181.
—— French School, 2396, 2480–2482, 2657.
—— German School, 360–362, 384.
—— Italian, 16th century, 1376–1378.
—— Italian, 17th century, 1510–1524.
—— Italian, 18th century, 1905–1906.
—— Neapolitan School, 356.
—— Parmesan School, 282–286.
—— Umbrian and Roman School, 183, 211–225.
—— Venetian School, 262–266.
Antiquary, 861, 1987.
Antique, from the, 1029, 1043, 1053, 1090, 1092, 1312, 1315, 1532, 1618, 1720–1722, 1743–1749, 1877, 1996, 2225, 2638–2641, 2989.
Antwerp Cathedral, 2261.
—— *Church of the Jesuits*, 2176.
—— *Church of St. Michael*, 2254.
Apennines, 654.
Apuleius, 1070–1072, 1135–1163.
Aquila, Francesco Faraone, 1531–1532.
—— Pietro, 1490–1507.
Arce, Juan, 2658.
Aretino, P., 1921.
Argout or Argouts, 370.
Armstrong on "Health," 873.
Aspertini, Amico, 1093.
Atlas Pocket Book, 868, 887.
Aubert, Michel, 2584–2585.
Audenaerde, or Oudenaerde, Robert van, 2391.

Nos. 1 to 147 refer to PAINTINGS AND MINIATURES—
Nos. 148 to 986 to DRAWINGS—Nos. 988 to 3249 to PRINTS AND ETCHINGS—
Nos. 3250 to 3347 to RINGS AND MISCELLANEOUS OBJECTS.

Audinet, Philip, 3086.
Audouin, Pierre, 2632.
Audran, Benoit, the elder, 2484, 2485.
—— Benoit, the younger, 2593.
—— Gerard, 2469–2477, 2480.
—— Jean, 2576–2577.
Aurelius, Marcus, 1092, 1196–1197.
Austell, St., 796.
Aviline, F., 2789.

B.

Backhuizen, Ludolf, 476.
Bacon, Frederick, 3016.
Baddeley, 3199.
Baiae, 647.
Baillu, Pieter, 2236.
Baker, G., 768–769.
Balzar, Johann, 1930.
Banck, Jan van der, the younger, 483, 484.
Bandinelli, Baccio, 157–161, 175, 1022, 1023, 1068, 1105, 1173, 1220, 1230.
Banks, Thomas, R.A., 2917, 2925.
Bannister, J., 823.
Banqueting House, 721, 2512–2514.
Banzo, Antonio, 1759–1796.
Barbarelli, Giorgio, called Giorgione, 266, 1460, 1922, 2938.
Barberini, Maffeo, 2691.
—— *Palace*, 1656.
Barbiere, Domenico del, 1204–1205.
Barbieri, Giovanni Francesco, called Il Guercino da Cento, 303–307, 314, 321, 1515, 1648, 1718, 1809, 1819, 2872–2873, 2947, 2992.
Barney, J., 2888.
Barocci, Federigo, 294, 295, 315, 323, 324, 1338, 1339, 1355, 1403, 1797, 1910, 2194–2195, 2205, 2397, 2658, 2936, 3149.
Baron, Bernard, 2588, 2743–2744, 2751–2752.
Barry, Mrs., 3233.
Barsanti, Miss, 3206.
Bartoli, Pietro Santi, 1462–1489.
Bartolomeo, Fra. *See* Porta, Baccio.
Bartolozzi, Francesco, R.A., 764, 898, 2947–2961–3142.
Bas, Jacques Philippe le, 2606–2607.
Basire, James, the elder, 2794, 2908.
—— James, the younger, 2871, 3001–3003.
Bassanino, Valerio, 1550.
Bassano. *See* Ponte.
Bassano Family, 2622.
Battle for the Standard, 2479.
Baxter, W., 2692.
"*Bayonne*," 848.
Beatrizet, Nicolas, 1119, 1168–1203, 1219, 2956.
Beaumont Collection, 3135.
Beaumont, F., 2708.
Beauvais, Nicolas Dauphin de, 2574.
Beauvarlet, Jacques Firmin, 2616.
Beckford's "*Vathek*," 915–917.
Bedford Collection, 3007.
Behn, A., 2666.
Bein, Jean, 1944.
Belisarius, 720, 2525, 2877.
Beljambe, Pierre G. A., 2614.
Bellange, Jacques, 560.
Belvedere Gallery, 2232.
Bennet, S., 2903–2904.
Bentley, R., 39.
Benucci, Vincenzio, 1903.
Berchem, Nicolaas, 449–450.
Berlin Gallery, 3130.
Bernardi, Jacopo, 1902.
Bernini, Giovanni Lorenzo, 352.
Berrettini, Pietro, called Pietro da Cortona, 199, 200, 212, 2954.
Berrettoni, Niccolo di Montefeltro, 208.
Berry Pomeroy Castle, 970–972.
Bertelli, Luca, 1269–1270.
Bervic, 2657.
Bettelini, Pietro, 1808–1811.
Betterton, T., 2332.
Betty, Master, 3228.
Biard, Pierre, the younger, 2407, 2408.
"*Bilderbibel*," 2159.
Binck, Jacob, 1909.
Biondi, Vincenzo, 1814.
Bisschop, Jan de, 1996–2158.
Blanchard, Auguste Jean-Baptiste, 2635.
Bloemaert, Abraham, 390, 394–398.
—— Cornelis, 1994–1995.
Bloemen, Giovanni Francesco van, called Orizzonte, 209.
Blondeau, Jacques, 1461.
Blooteling, Abraham, 2159.
Bluck, J., 2918.
"*Blue Stockings*," 759.
Bodleian Gallery, 3062.
Boisserée Gallery, 1946.
Bol, Jan, 500, 501.
Boldrini, Niccoletto, 1376.
Bologna, 1053, 1457, 1576, 1928, 2876, 2947–2948.
Bologna, Pellegrino da. *See* Tibaldi.
Bolognese. *See* Grimaldi, Giovanni Francesco.

Nos. 1 to 147 refer to PAINTINGS AND MINIATURES—
Nos. 148 to 986 to DRAWINGS—Nos. 988 to 3249 to PRINTS AND ETCHINGS—
Nos. 3250 to 3347 to RINGS AND MISCELLANEOUS OBJECTS.

Bolognini, Giovanni Battista, the elder, 1457–1458.
Bolsano and Trent, 713.
Bolswert, Boëtius à, 2213–2214.
Bolswert, Scheltius à, 2244–2312, 2457, 2665, 3028.
Bolten, Rolande van, 1969.
Bonasone, Giulio, 1232–1258, 1299.
Bonato, Pietro, 1797.
Bond, William, 2917, 2925.
Bondone, Giotto di, called Ambrogiotto, 181, 1830–1831, 2830–2841, 2991, 3109.
Borgo S. Sepolcro, Piero della Francesca da, 184.
Borgognone. *See* Cortesi, Giacomo.
Bossi, Benigno, 1700.
—— Giacomo, 1692–1698.
Boswell, James, 754–759, 3029–3047.
Both, Jan, 401.
Bothwell, 840.
Bouche, Peeter Paul, 2313–2314.
Boucher, François, 594–596.
Bouillon, Pierre, 2638–2641.
Boulogne, Louis, the elder, 2416.
Bourbon, Cardinal de, 111.
Bourguignon, Hubert François, called Gravelot, 597, 2594.
Bourlier, Marie-Anne, 2982.
Boydell, John, 2913.
Boydell's Shakespeare, 2909, 2910, 2911, 2921–2922, 2924, 2944.
Breughel, Jan, 528–529.
—— Peeter, 3, 497.
Bridge of Don, 924.
Bridgnorth, 961–962.
Bril, Paul, 507–508.
Bristol, G. Digby, Earl of, 616.
British Museum, 164, 364, 428, 558, 1062, 1098.
Brixen and Bolsano, 718.
Broedelet, Jan van, 2173.
Bromley, John Charles, 3090–3095.
—— William, A.E., 3108.
Bronzino. *See* Allori, Alessandro.
Broome, Rev. W., 2693.
Brouwer, Adriaan, 393.
Browne, I. H., 2598.
Browne, John, A.E., 2905–2907.
Brun, Charles le, 273, 572.
Brunn, D., 1915.
Brunton, Miss, 77, 2959.
Brussels, 2216.
Buchanan, G., 3107.
Buckingham, G. Villiers, 2nd Duke of, 62.
Buckingham, John, Duke of, 2690.
Buffalmacco, B., 1844, 1871, 1922.
Bull Fight, 611.
Bunbury, Henry William, 752–759, 3029–3046.
Buonaparte, L., 1875.
Buonarroti, Michel Angelo, 162–164, 1000, 1056–1058, 1063–1064, 1076–1081, 1097, 1099, 1101, 1104, 1108–1110, 1112–1114, 1117–1120, 1169–1171, 1175, 1176, 1179–1195, 1204–1207, 1211, 1215–1216, 1219, 1222, 1232, 1233, 1236–1237, 1240, 1245–1248, 1252–1256, 1258, 1267, 1268, 1272–1277, 1290–1291, 1293–1297, 1303, 1308, 1317–1318, 1331–1335, 1340–1354, 1459, 1510–1511, 1514, 1517, 1523, 1584, 1586, 1596–1599, 1619, 1641–1642, 1649–1655, 1675–1676, 1711, 1716, 1740, 1741, 1815, 1825, 1826, 1878, 1893, 1903, 1913, 1935, 1954, 1958, 1964–1968, 1971–1973, 1981, 1996–2152, 2153–2155, 2157, 2398, 2401–2403, 2407–2408, 2458, 2479, 2484, 2485, 2614, 2628, 2636, 2642, 2672, 2842, 2851, 2852, 2856–2857, 2867, 2900, 2903–2904, 2932, 2951–2952, 2956, 2958, 2962–2976, 3018–3019, 3021–3023, 3056, 3076–3077, 3133, 3135, 3137, *3149, 3168, 3249.
Burghers, Michael, 2160–2170, 2314.
Burleigh Ceiling, 901.
Burmese War Medal, 3341.
Burnett, James, Lord Monboddo, 136.
Bury, Rev. Edward, 3151–3156.
Bury, Lady Charlotte, 3151–3156, 3161, 3166.
Buss, Robert William, 39.
"*Butterbur*," 774.
Butterflies, 978.

C.

Cabinet du Roi, 2451, 2461, 2489, 2521.
Caldara, Polidoro, called Da Caravaggio, 198, 214, 1257, 1263–1264, 2386, 3094.
Caldwall, James, 2858–2859.
Caliari, Paolo, called Paolo Veronese, 250, 404, 1325, 1327, 1401, 1408, 1415, 1520, 1525–1526, 1529, 1530, 1534, 1535, 1544, 1551, 1701–1703, 1812, 1879, 1917, 1924–1925, 1970, 1992–1993, 2159, 2234, 2321, 2330, 2416, 2498, 2587, 2606–2607, 2609–2610, 2612, 2627, 2673, 2677, 2680, 2684, 2686, 2713, 3144.

Nos. 1 to 147 refer to PAINTINGS AND MINIATURES—
Nos. 148 to 986 to DRAWINGS—Nos. 988 to 3249 to PRINTS AND ETCHINGS—
Nos. 3250 to 3347 to RINGS AND MISCELLANEOUS OBJECTS.

Callcott, Lady, 3109.
Callcott, Sir A. W., R.A., 3109.
Callot, Jacques, 558–559.
Camaron, Josef, 2662.
Camassei, Andrea, 1409.
Cambiaso, or Cangiagio, Luca, 329–345, 1378.
Cambyses, 967.
Camerata, Giuseppe, 1719.
Camp, De, Miss, 822.
Campagna, 664, 705.
Campagnola, Domenico, 227.
Campanari, D., 1958.
Campanella, Angelo, 1799–1802.
Camposanto, 1828–1873.
Canal, Antonio, called Canaletto, 259.
Candelabrum, 882.
Candido, or De Witte, Peeter, 509.
Cantarini, Simone, called Simone da Pesaro, 299, 300, 1408.
Capellan, Antonio, 1596–1601.
Caracci, Agostino, 290, 1319–1329, 1401, 1667, 1928.
—— Annibale, 272, 291–293, 318, 319, 326, 1336–1337, 1406, 1512, 1524, 1556–1557, 1569, 1665–1666, 1671, 1719, 1876, 1949, 2391, 2400, 2410, 2412–2413, 2459, 2474, 2519, 2624, 2629, 2710, 2955, 3005, 3016, 3060, 3072, 3113, 3114.
—— Lodovico, 296–297, 1662–1664, 1882, 2465, 2933.
Caraglio, Giovanni Giacomo; 1223–1231.
Carattoni, Girolamo, 1584–1593.
Caravaggio, Michel Angelo da. *See* Amerigi.
—— Polidoro da. *See* Caldara.
Card case, 3333.
Cardon, Anthony, the younger, 2936–2939.
Carew, Lady, 92.
Caricatures, 752, 754–759, 764–769, 3228. *See also* Rowlandson.
Carlisle, Lucy Percy, Countess of, 124.
Carnarvon, 960.
Carpi, Ugo da, 217, 997.
Carr, Rev. W. H., collection of, 2926.
Cartoons by Raffaello, 1013, 1065–1066, 2473, 2475, 2504–2511, 2558.
Cartoon of Pisa, 163, 1056–1058, 1076–1081, 1334, 1740–1741, 2900.
Carysfort, Lord, 2597.
Casanata, Cardinal, 2597.
Casaubon, Isaac, 89.
Castel Gandolfo, 646.
Castiglione, Giovanni Benedetto, called Il Grechetto, 346–347.
Castle Howard Collection, 2412, 2938, 3016.
Castleton, 774.
Casts from Gems, 3347.
Catalani, Madame, 100, 2939.
Cavalleriis, Giovanni Battista de, 1110, 1316–1318.
Cecchi, Giovanni Battista, 1798.
Cecchini, Francesco, 1732–1738.
Ceiling at Burleigh, 901.
Celadon and Amelia, 641.
Cenci, Filippo, 1894–1898.
Cento, Il Guercino da. *See* Barbieri, G. F.
Cesi, Carlo, 206, 2478.
Chambars, Thomas, A.E., 615, 2868.
Chambers, Sir William, R.A., 69.
Charles I., 2421.
Chasteau, Guillaume, 2447–2448.
Chaucer, 628.
Chauveau, François, 2417, 2418.
Cheesman, Thomas, 2991–2995.
Chereau, François, 2491, 2492.
—— Jacques, the younger, 2599–2600.
Chigi Chapel, 2543–59.
—— *Palace*, 1974.
Chisholm, Alexander, 3185.
Chiswick, 2525.
Cholet, S., 2647.
Chop Sticks, 3331.
Christina, Queen, 1490.
Cibber, C., 2594.
Cibber, Mrs., 2796.
Cimabue, Giovanni, 495.
Cipriani, Giovanni Battista, R.A., 665–667, 1602.
Clarke, Mr., 3212.
Claude Lorraine. *See* Gelée.
Clerc, Sebastian le, 581–583.
Cleveland, John, 3177–3178.
Clouet, or Clowet, Peeter, 2240–2241.
Clovio, Giulio, 218, 1212.
Cochin, Charles Nicolas, the elder, 2575.
—— Charles Nicolas, the younger, 2610.
Cock, Jerome, 499, 1279.
Cock, Matthys, 496.
Cockburn, Catharine, 3179.
Codd, Lady Jane, 97.
Coelemans, Jacob, 2386–2390.
Coins, 3342–3344.
Coiny, Joseph, 2636.
Coleridge, S. T., 3165.
Collet, John, 21.
Collyer, Joseph, A.E., 3048–3053.
Colman, G., 2994.
Colman, G., jun., 2995.
Colonna, Vittoria, 1958.
Combe, W., 802, &c., 804, 807.
Conca, Sebastiano, 354, 355.

Nos. 1 to 147 refer to PAINTINGS AND MINIATURES—
Nos. 148 to 986 to DRAWINGS—Nos. 988 to 3249 to PRINTS AND ETCHINGS—
Nos. 3250 to 3347 to RINGS AND MISCELLANEOUS OBJECTS.

Condé, Jean, 2617.
—— Pierre, 2618.
Consorti, Bernardino, 1899.
Constantine, Battle of, 1507.
Conway, Field Marshal, 99.
Coock, H. R., 3059.
Cook, Thomas, 2980.
Cook, —, 825.
Cooper, Richard, 2940.
—— Robert, 3084.
—— Samuel, 90–94.
Cooper, Mrs., 92.
Corbould, George James, 3118, 3119.
Corneille, Michel, the elder, 2409–2410.
Corner, J., 2866.
Correggio. *See* Allegri, Antonio.
Còrt, Cornelius, 1263, 1960–1968.
Cortesi, Giacomo, called Il Borgognone, 202, 203.
Cortona, Pietro da. *See* Berrettini.
Cosway, Richard, R.A., 99, 2869, 2904, 2959.
Cotes, Francis, R.A., 627.
Cotes, Mrs., 627.
Cotman, John Sell, 954–955.
Couché, Jacques, 2608–2609.
Courcell, A., 2996–2997.
Cousins, Samuel, R.A., 3164, 3165.
"*Cow-house*," *The*, 2241.
Cowell, 2998.
Cowley, Mrs., 3234–3235.
Cowper, Illustration to, 914.
Coxie, Michael, 1070–1072, 1135–1163.
Cozens, Alexander, 668–669.
—— John Robert, 705–718.
Cranach, Lukas, 505.
Credi, Lorenzo di, called Sciarpelloni, 155.
Creech, T., 3180.
Creed, G., 2981, 2984, 2996–2997.
Creti, Donato, 288.
Crichton, "*Admirable*," 138.
Cromek, R. H., 840.
Cromwell, Oliver, 2421.
Cross, Thomas, 2664.
Crowe, Rev. H., 2900–2901.
Crozat Gallery, 219, 2461, 2464, 2489, 2493–2494, 2516–2519, 2523, 2570–2573, 2575, 2578–2582, 2587, 2590, 2596, 2599–2600, 2612.
"*Crucifixion*," *Martin's*, 96[illegible].
Crüger. *See* Krüger.
Cruikshank, George, 3157–3160.
—— Isaac, 2941–2942.
—— Isaac Robert, 3138, 3157.
Cruyl, Lievin, 546.
Cumberland, Duke of, 2695.
Cunego, Aloysio, 1604–1617.
—— Domenico, 1641–1673.
Cuyp, Aelbert, 423.
Cyrus, 2220, 2586.

D.

Dalco, Antonio, 1900.
Dale, S., 2696.
Dalton, Richard, 2871, 2920.
D'Angeli, Batista. *See* Angeli.
Daniell, William, R.A., 924.
Darius, Family of, 1701.
Dasori, G. B., 1594–1595.
Davenant, Sir W., 3181.
Davenport, Mrs., 34.
David, Giovanni, 1578–1582.
Davison, Mrs., 36, 3084.
Dé, Maître au, 1121–1167.
Dean, John, 2896, 2897.
Decameron, 856.
De Foe, D., 2336.
Della Bella, Giovanni, 1904.
Deptford, View off, 786.
Derby Gallery, 2711–2713.
Desnoyers, Louis Auguste Boucher, 2644, 2648–2649.
Desplaces, Louis, 2518–2521.
Devonshire Gallery, 568, 2567, 2953.
Diepenbeck, Abraham van, 435, 543, 544.
Dietrich, Christian Wilhelm Ernest, 383.
Diggs, Mr., 3188.
Dighton, Robert, 3012.
Dixon, John, 2846–2847.
Dobson, William, 614.
Dodd, Robert, 2978, 3050.
Domenichino. *See* Zampieri.
Donne, Dr. John, 5, 2663.
Doo, George Thomas, R.A., 3163.
Doomer, Jacobus, 445.
Doria, A., 2175.
Dorigny, Sir Nicholas, 2526–2566.
Dorset, Earl of, 2334.
Dossi, Dosso, 1906.
Doughty, William, 2880–2882, 3053.
Downman, John, A.R.A., 2895.
Doyle, John, 3145.
Dresden Gallery, 1906, 1926–1927, 1948, 1950, 1957, 2174–2175, 2574, 2591–2592, 3067.
Dryden, J., 2171–2172, 2335, 2708.
Dubourg, M., 2926–2927.
Duchange, Gaspard, 2586.
Duclos, Antoine Jean, 2601–2605.
Dudley Gallery, 2652.
Dulwich Gallery, 2597.

Nos. 1 to 147 refer to PAINTINGS AND MINIATURES—
Nos. 148 to 986 to DRAWINGS—Nos. 988 to 3249 to PRINTS AND ETCHINGS—
Nos. 3250 to 3347 to RINGS AND MISCELLANEOUS OBJECTS.

Duncan, Miss, 36, 3084.
Dundas, Lord, 2467.
Duppa, Richard, 2962–2977.
Dupreel, J. B. M., 2622.
Dürer, Albrecht, 361–362.
Durmer, Franz Valentin, 1934.
Dusseldorf Gallery, 1938.
—— *Société des Amis de l'Art*, 1952.
Dyce, Rev. Alexander, 974–982, 3330, 3345.
Dyck, Sir Antonie van, 11, 62, 525–527, 1915, 1938, 2203, 2226, 2237, 2249, 2252–2259, 2387, 2421, 2525, 2868, 3011, 3079, 3141.

E.

Earlom, Richard, 538, 693, 3004–3011.
East Cliff House, Ramsgate, 963.
Easton Park, 746.
Eccardt, John Giles, 3063.
Edelinck, Gerard, 1555, 2479.
Edinburgh, High Street, 755.
Edwards, 3057.
Edwards, 2855, 3051.
Edwards, John, 2697.
Eeckhout, Gerbrand van den, 439–440.
Eichens, Friedrich Eduard, 1952.
Eismann, Johann Anton, 387.
Ellesmere, Earl of, 3164.
Ellis, William, 2863.
Elsheimer, Adam, 368.
"*Enchanted Stream*," 834.
Engleheart, Timothy Stansfield, 3167.
Erkelens, Antoni, 403.
Erskine, Lord, 2894.
Escurial, 2487.
Estevan, Bartolomé, called Murillo, 612–613.
Etty, William, R.A., 37.
Evelyn, John, 115.
Exeter College (*Oxford*), 2918, 3002–3003, 3117.
Ezekiel, 503, 1952, 1981, 2578.

F.

Fabri, Luigi, 1821.
Fage, Raymond de la, 576–580.
Faithorne, William, 2665, 3181.
Falck, Jeremias, 1924–1925.
Falconi, Angelo, 1418.
Falstaff, 858.
Fantetti, Cesare, 1419–1456.
Fargue, Paul Constantin la, 489
Farinato, Paolo, 248–249.
Farjat, Benoit, 2483.
Farnborough, Lady, 38.
Farnese Gallery, 1667.
Farnesina Palace, 1048, 2530–2542.
Farren, Miss, 2895.
—— *William*, 35.
Faucci, Carlo, 1602.
"*Faulknor, Captain*," 847.
Faust, 782.
Febre, Valentine le, 2320–2330.
Fede, Lucretia, 1.
Felsing, Jakob, 1955–1956.
Fenelon, Abp. of Cambray, 2694.
Feodor, Iwanowitsch, 1941.
Ferdinand, Louis, 2396.
Ferri, Ciro, 207.
Fessard, Etienne, 2595.
Fèvre, Achille Désiré le, 2650–2651.
Finden, G. C., 832.
Finiguerra, Maso, 148.
Fire Insurance Company Policy, 881.
Firenza, Andrea da, 1835–1837.
"*First Ear-ring*," 943.
Fisher, E., 702.
Fittler, James, A.E., 3073–3075.
Flatman, Thomas, 95, 96, 2667.
Flaxman, John, R.A., 783–784, 3116.
Fletcher, J., 2708.
Flink, Govaert, 2178.
Flipart, Jean Charles, 2571–3.
"*Flitch of Bacon*," 855.
Florence Gallery, 2602, 2629.
—— *Convent of the Servites*, 2949.
Floris, Francesco, 1213.
Flos, Charles du, 2494.
Flos, Claude du, 2516–17.
Foix, Gaston de, 2938.
Folkema, Jacob, 2175.
Folo, Giovanni, 1823–1827.
Fontana, Giovanni Battista, 229, 1265.
—— Gerardo, 1263–1264.
—— Pietro, 1874–1877.
Foote, S., 3194–3195.
Forman, Helena, 2868.
"*Fornarina, La*," 222, 1657, 1820, 1902.
Forster, François, 2630, 2652–2653.
Fosse, Charles de la, 584.
Foundling Hospital, 2784.
Fox, Augustus, 856, 3129.
Francesca, Piero della, 184.
Franceschi, G. B., 1995.
Francia Il. *See* Raibolini.
Franco, Battista, called Il Semolei, 228.

Nos. 1 to 147 refer to PAINTINGS AND MINIATURES—
Nos. 148 to 986 to DRAWINGS—Nos. 988 to 3249 to PRINTS AND ETCHINGS—
Nos. 3250 to 3347 to RINGS AND MISCELLANEOUS OBJECTS.

François, Simon, 567.
Freeman, Samuel, 3139–3142.
Frey, Johann Jakob, 1554–1570.
Frezza, Giovanni Girolamo, 1533.
Fry, William Thomas, 3113–3116.
Fuller, Isaac, 615.
Fuseli, Henry, R.A., 777–782, 2891, 2909, 2921–2922, 2924, 2928, 3027, 3054, 3126.

G.

Gael, Barent, 465.
Gainsborough, Thomas, R.A., 19, 670–696, 3010.
Galileo, 1620.
Galle, Cornelius, the elder, 2222–2225.
—— Philip, 2191.
Gandolfi, Gaetano, 1717–1718.
Garbo, Raffaellino del, 1679.
Gargiuolo, Domenico, called Micco Spadaro, 351.
Garofalo. *See* Tisio.
Garrick, David, 14, 70, 910, 2757, 2796–2799, 2855, 2864, 2883, 2885–2886, 2934, 2978–2979, 3049–3051, 3089, 3105, 3190–3192, 3196–3197, 3209–3211, 3217–3226, 3244.
Gaultier, Léonard, 2401–2403.
Geille, Amadée F. B.,, 2656.
Gelée, Claude, of Lorraine, 567–571, 2605, 2848–50, 2899, 2926, 27, 3073.
Gems, casts from, 3347.
Geneva, 709.
Gentileschi. *See* Lomi, Orazio.
George III., 748.
—— *IV.*, 927–930.
Gevartius, 3079.
Gheyn, Jacob de, the elder, 503–505.
Ghirlandajo, Benedetto, 2982.
Ghisi, Adamo Mantovano, 1293–5.
—— Diana Mantovana, 1305–15.
—— Giorgio Mantovano, 267, 1272–1292, 1348.
—— Giovanni Battista Mantovano, 1260–2.
Gillray, James, 765–770.
Gilpin, Rev. W., 730–739.
Giordano, Luca, 353, 2953.
Giorgione. *See* Barbarelli, Giorgio.
Giotto di Bondone. *See* Bondone.
Giovannini, Giacomo Maria, 1528.
Girard, Alexis François, 2644.
Girtin, Thomas, 721–725, 959.
Glastonbury, 800.
Golding, Richard, 3144.
Goltzius, Heinrich, 392, 1974.
Gonzaga, Giulia, 3171.
—— *Vincentio*, 1356.
Goupy, Joseph, 2589.
Goyen, Jan van, 409–416.
Gozzoli, Benozzo, 173, 1848–1870.
Gravelot. *See* Bourguignon.
Graves's "Reynolds," 3172.
Gray, Andrew, 2911.
Gray, T., 3063.
Grechetto Il. *See* Castiglione.
Green, Valentine, A.E., 2933–2934.
Greenhill, John, 616.
Gregori, Carlo, 1571.
—— Ferdinando, 1720–1723.
Greuze, Jean Baptiste, 604–605.
Greville Collection, 2982.
Gribelin, Simon, the younger, 2495–2515.
Grignion, Charles, 2757, 2787, 2920.
Grimaldi, Giovanni Francesco, called Il Bolognese, 310–312.
Grotto del Cane, 639.
Group, Plaster, 3327.
Grozer, Joseph, 2902.
Grün, Hans Baldung, 365, 1908.
Guardi, Francesco, 260, 261.
Guarini, B., 2664.
Gucht, Gerard van der, 2842–2845.
—— Michael van der, 2331–2384.
Guercino. *See* Barbieri, Giovanni Francesco.
Guerin, Christophe, 2637.
Guidi, Raffaello, 1339.
Guilford, Francis North, Lord, 87.
Guillemot, Alexandre Charles, 2642.
Gunst, Pieter van, 2172.
Guttenberg, Heinrich, 1939.
Gwyn, Eleanor, 94.

H.

"H. B.," 3145.
Haddington Priory Church, 773.
Haig, Henry, 3106.
Hall, Charles, 2853–2855.
Hallé, Noel, 598.
Hamilton, Gavin, 1596–1599, 1651, 1656–1673, 1675–1676, 1708–1709, 1799.
Hamilton, Lady, 3245.
Hamilton, William, R.A., 24, 25, 719, 720, 2858–2859, 2884, 2960.
Hampton Bridge, 787.
—— *Court Palace*, 788, 1983, 1986–1987, 2505, 2842.
Harding, Sylvester, 2887.

Nos. 1 to 147 refer to PAINTINGS AND MINIATURES—
Nos. 148 to 986 to DRAWINGS—Nos. 988 to 3249 to PRINTS AND ETCHINGS—
Nos. 3250 to 3347 to RINGS AND MISCELLANEOUS OBJECTS.

Harlow, George Henry, 3121, 3162.
Hart, Emma, 3245.
Hartley, Mrs., 3201, 3216.
Haughton, Moses, 3126.
Haussart, Jean, 2570.
Havell, William, 973.
Haward, Francis, A.E., 2888–2890.
Hayley, W., 22, 2618.
Hayls, John, 2667.
Hayter, Sir George, 3166.
Hearne, Thomas, 771–774.
Heath, Charles, 834, 913, 3127, 3128.
—— James, A.E., 3063–3066.
Hegan, J., 2984.
Heins, Daniel, 2693.
Heliodorus, 1527.
Hemskerk, Egbert, the younger, 466.
Henderson, Mr., 3213.
Herbert, G., 2668.
Hermitage, St. Petersburg, 2466, 2906, 2933, 3006.
Hertz Collection, 3250, *&c.*
Hervey's Naval History, 833.
Hess, Carl Ernst Christoph, 1943.
Highmore, Francis, 2598, 2692.
Hilton, William, R.A., 2925.
Hippisly, Miss, 3244.
Hire, Laurence de la, 589.
Hoadly, Bishop, 2588.
Hodges, Charles Howard, 3087–3088.
Hogarth, William, 356, 384, 625, 2588, 2714–2795, 2802–2803, 2908, 2980, 3105.
Hogarth, W., portrait of, 2793.
Holbein, Hans, 363, 364.
Holl, William, 3146–3149.
Hollar, Wenzel, 371, 372, 1917–1923.
Holloway, Thomas, 3054, 3055, 3235.
Holofernes, 2222, 2235, 2471.
Holst, Theodore von, 956–958.
Hone, Horace, A.R.A., 2961.
Hope Collection, 3099.
Hopkins, Miss P., 3205.
Hoppner, John, R.A., 3122, 3123.
"*Horse-Guards*," 936.
Horthemels, Frederic, 2493.
Houbraken, Jacob, 2177.
Houghton Collection, 2906, 2933, 3006.
Howe's Victory, 790–791.
Huber, Joseph Ignaz, 1929.
Hubberston Priory, 747.
Hume, Sir A., 1942.
Hunter, Kitty, 3172.
Huysum, Jan van, 482.

I.

Ibbetson, Julius Cæsar, 775.
Incendio del Borgo, 253, 1228.
Isaiah, *3149.
Ischia, 642, 652.

J.

Jaback Collection, 2399–2400.
Jackson, John Baptist, 2673–2689.
Jackson, —, 91.
——, *Mrs.*, 3200.
Jacobsz, Lukas, called Lukas van Leyden, 364, 387–388, 1028, 1057, 1959.
James I., 2512–2514, 3330.
Janssens, Cornelis, 5.
Jeaurat, Edme, 2587.
Jegher, Christoph, 1916.
Jenkins, J., 3059.
Jerusalem, 1297, 1513, 1975.
Jervas, Charles, 2695.
Joan of Arragon, 2651.
"*Jocunda*," 2646.
Jode, Peeter de, the elder, 2211–2212.
—— Peeter de, the younger, 2233.
Johnson, Dr., 754–759, 2880–2881, 3029–3047, 3142.
Jones, John, 2891–2895.
Jonson, Ben, 2708.
Jordaens, Jakob, 531, 532, 2233.
Jordan, Mrs., 3014.
Josephus, Frontispiece to, 825.
Josi, Christian, 2178.
Joullain, François, 2612.
Jouvenet, Jean, 585.
Jukes, Francis, 3089.
Julius II., 1104, 1527.
Julius Cæsar, Triumph of, 1356–1375.
June, J., 2801.

K.

Kartaro, Mario, 1296–1297.
Kauffman, Angelica Maria Catherine, R.A., 740–743.
Kean, Edmund, 78–79, 2941–2942, 2981, 2983–2984, 2996–2997, 3000, 3012, 3057, 3066, 3080, 3082, 3121, 3138, 3157–3160, 3236–3243.
Kellet, Colonel, 98.
Kemble, Charles, 2990, 2998–2999, 3081, 3083, 3229.
—— *Mrs. Charles*, 822.

Nos. 1 to 147 refer to PAINTINGS AND MINIATURES—
Nos. 148 to 986 to DRAWINGS—Nos. 988 to 3249 to PRINTS AND ETCHINGS—
Nos. 3250 to 3347 to RINGS AND MISCELLANEOUS OBJECTS.

Kemble, Fanny, 3059.
—— *John Philip*, 71–73, 75, 2946, 2960, 3085–3086, 3120, 3228, 3230–3232.
Kensington, Royal Gallery, 91, 2495, &c.
Kessel, Jan van, 547.
—— Theodore van, 2234.
Kew Palace, 797.
Kilian, Lucas, 1912–1913.
—— Philip Andrew, 1927.
King, Mr., 2895, 3215.
Kirby, J. J., 19.
Kittenstein, Cornelis, 404.
Knaresborough, 794.
Kneller, Sir Godfrey, 12, 376–382, 2171, 2177, 2331, 2332, 2334, 2335, 2690, 2698–2699, 2705.
Knife, 3340.
Knight Collection, 562.
Knowles, Mrs., 2912.
Knowsley. See *Derby Gallery*.
Kobell, Hendrik, 486–488.
Köningh, Philip de, 8, 458.
Krüger, or Crüger, Theodore, 1914.

L.

"*Lady of the Lake*," 863.
Lafrery, Antoine, 1271.
Lagarolle, 658.
Lago d'Agnano, 639.
Laguerre, Jean, 2716.
L'Allemand, Jean Baptiste, 603.
Lancret, Nicolas, 591–593.
Landseer, John, A.E., 3133.
Landseer, Thomas, A.E., 3161.
Lane, W., 2869.
Lanfranco, Cavaliere Giovanni, 281.
Lansdowne, G. Granville, Lord, 2515.
Lansdowne Gallery, 1739.
Laocoon, 1090, 1199–1200, 1720–1721.
Lapithæ, 1214, 2236.
Larmessin, Nicolas de, 2494.
Larmessin, Nicolas de, the younger, 2578–2583.
Lasinio, Giovanni Paolo, 1828–1873.
Lasinio, Il Conte Cavaliere Carlo, 1620–1640, 1828–1829.
"*Last Judgment*," 1183, 1204, 1253–1256, 1296, 1303, 1342–1345, 1514, 1575, 1649, 1842, 1971–1973, 2155, 2401, 2642, 2951–2952, 2962–2976, 3077, 3127.
Launay, Nicolas de, 2613.
Launay, P. R. de, 2486.
Laurent, Pierre Louis Henri, 2633–2634.
Lauterbrunnen and Grindelwald, 711.
Lauwers, Nicolaus, 2242, 2243.
Lava, the, 652.
Lawrence, Sir Thomas, P.R.A., 819, 820, 2923, 3229, 3231.
Le Cave, 2788.
Leeuw, Jan van der, 2171.
—— William de, 2238–2239.
Lefreri, Antonie, 153.
Leisnier, Nicolas Auguste, 2654.
Leith, 757.
Lely, Sir Peter, 134, 373.
Lempereur, Louis Simon, 2615.
Leney, William, 2914–2916.
Lens, Bernard, sen., 2313.
—— junr., 97, 98, 124.
Leonardis, Jacopo da, 1574, 1575.
Leonidas, 776.
Leopold II., 1461.
Lewis, Charles George, 3168.
—— Frederick Christian, 968–972, 3135–3137.
—— George Robert, *3149.
Lewis, Mr., 3198.
Leyden, Lukas van. *See* Jacobsz.
"*Liber Veritatis*," 568.
Lievens, Jan, 422.
Lightfoot, P., 3130–3132.
Lincoln's Inn Hall, 2782.
Linton, Henry, 3170.
Linton, William J., 3169.
Lips, Johann Heinrich, 1938.
Liston, J., 80.
Litterini, Bartolomeo, 257.
Llanthony Priory, 771.
Lochée, John Charles, 2866.
Locke, J., 2698.
Lombart, Pierre, 2421.
Lomi, Orazio, called Gentileschi, 171.
Lommelin, Adrian, 2419–2420.
Longhi, Giuseppe, 1817–1818.
Longueil, Joseph de, 2611.
Lonsing, Franz Joseph, 2394.
Lorch, Melchior, 366, 367, 1911.
Lorenzetti, Pietro, 1841–1843.
Lorenzini, Giovanni Antonio, 150, 1542–1550.
Lorenzo, St. Church of, Rome, 312.
Lorraine. *See* Gelée, Claude.
Lotto, Lorenzo, 1987.
Louis, Jan, 2221.
Loutherbourg, Philip James de, R.A., 760–762, 2994.
Louvre, the, 1555, 1674, 2395, 2417, 2484, 2583, 2648, 2680, 2943.
Lovat, Lord, 2756.
Lucchesi, Michele, 1330–1335.
Lucchesino. *See* Testa, Pietro.
Ludlow Castle, 772.
Luini, Bernardino, 1807.
Lupton, Thomas G., 3150–3156, 3161.
Lutz, Peter, 1948.
Lynch, James Henry, 3134.

Nos. 1 to 147 refer to PAINTINGS AND MINIATURES—
Nos. 148 to 985 to DRAWINGS—Nos. 988 to 3249 to PRINTS AND ETCHINGS—
Nos. 3250 to 3347 to RINGS AND MISCELLANEOUS OBJECTS.

M.

Maas, Dirk, 480.
Mackenzie, 2912.
Macklin, C., 2866.
Macready, W. C., 74.
Madrid Museum, 2662.
——— *Royal Palace*, 1824.
Maître au dé, 1121–1167.
Major, Thomas, A.E., 2898–2899.
Malosso. *See* Trotti, Giovanni Battista.
Mandelberg, Johann Edward, 385.
Manfredi, Bartolomeo, 268.
Mantegna, Andrea, 988–996, 1045, 1356–1375, 1578–1582, 2643.
Mantovana. *See* Ghisi.
Mantovano. *See* Ghisi.
Mantua, V. Gonzaga, Duke of, 1356.
——— *Palazzo del Tè*, 1285, 1314, 2422.
Mapps, Mrs., 2737.
Maratti, Carlo, 204, 205, 215, 221, 1491, 1527.
Marelli, Andrea, 1259.
Marguerite and Mephistopheles, 779.
Mariette, Jean, 2522.
Mariette Collection, 1995.
Marlborough, John, Duke of, 376, 379, 621.
——— *Sarah, Duchess of*, 377.
Marshall, William, 2663.
Martello Tower, 984.
Martenasie, Peeter F., 2393.
Martin, John, 966, 967.
Masaccio, 2804–2829.
Mason, James, 2848, 2849.
Massard, Jean-Baptiste, the elder 2631.
—— Jean-Baptiste Raphael Urbain, the younger, 2645, 2646.
Massé, Charles, 2399, 2400.
Massol, 2643.
Master Betty, 3228.
Matham, Dierik, 442, 1992, 1993.
—— Jakob, 1977–1980.
Matteis, Paolo de, 2502.
Maxentius, Emperor, 1520.
Mazzuoli, Francesco, called Il Parmigiano, 274–280, 285, 286, 1100, 1217, 1242, 1243, 1418, 1658, 1681, 1682, 1700, 1729, 1887, 1888, 1926, 1986, 2210, 2232, 2247, 2248, 2270, 2388, 2450, 2950, 2988, 3087, 3115.
McArdell, James, 2796–2798.
McDowall, W., 3084.
Mechti Kula Beg, 2192.
Medallions, 3324, 3326, 3328.
Medals, 850–852, 3341.
Medici, Marie de, 107.
Medici tombs, 164, 1964–1967.
Medina, Sir John Baptist de, 548–556, 2162–2169.
Menarola, Crestano, 1405.
Meren, Jan van der, the younger, 9.
Metz, Conrad Martin, 1942.
Metzmacher, 2395.
Meulen, Antoine-François van der, 573–575.
Meyer, Henry, 3120–3123.
Michel, Jean Baptiste, 2620.
Mieris, Frans van, 448.
Milton, John, 63, 2669, 3182.
—— *Paradise Lost*, 548–556, 631, 913, 2160–2170, 2313–2314, 2853.
—— *Samson Agonistes*, 632, 2854.
Mire, Noël le, 2619.
Miscellaneous objects, 3324–3347.
Mitchell, 768, 769.
Mitelli, Giuseppe Maria, 1529, 1530.
Mochetti, Alessandro, 1683–1691.
Mogalli, Cosmo, 1534–1541.
Mola, Pietro Francesco, 6, 308, 309, 320.
Molyn, Pieter de, the elder, 459–464.
Momper, Jodocus de, 511.
Mona Lisa, 2646.
Monboddo, Lord, 136.
Moncornet, Balthazar, 2415.
Mondet, C. J. Glairon, 2623.
Monogram ⁂., Master of the, 1907.
Monogram M., Master of the, 1118.
"*Monte Jove*," 664.
Monuments, 848, 849.
Morace, Ernest, 1940.
Morghen, Guglielmo, 1730, 1731.
—— Raphael, 1804, 1819, 1820, 1904.
Morin, Jean, 2411.
Morland, George, 30–32, 726–729, 764–769, 3248.
Moro, Torbido del. *See* Angeli, Battista d'.
Morri Gallery, 1901.
Morrison, W., 3028.
Morshead, Sir H., 795.
Mortimer, John Hamilton, A.R.A., 628–636, 2853, 2854.
Mortimer, —, 768, 769.
Mosley, Charles, 2771.
Moucheron, Frederik de, 457.
Moyreau, Jean, 2604.
Müller, Christian Friedrich von, 1937.
—— Jan, 390, 391.
—— Johann Gotthard von, 1945.

Nos. 1 to 147 refer to PAINTINGS AND MINIATURES—
Nos. 148 to 986 to DRAWINGS—Nos. 988 to 3249 to PRINTS AND ETCHINGS—
Nos. 3250 to 3347 to RINGS AND MISCELLANEOUS OBJECTS.

Mummy, 3338, 3339.
Munich Pinakothek, 1946, 2457.
Murillo. *See* Estevan, Bartolomé.
Musée de Paris, 2632.
Musée Français, 1877, 1945, 2630, 2631, 2633.
Musée Napoléon, 1887.
Musis, Agostino de, called Veneziano, 1062–1084, 1118.
"*Mythological Battle*," 832.

N.

Nanni, Giovanni. *See* Udine.
Naples, Museum, 1043.
—— *Palace of Portici*, 799.
—— *Philamarini Palace*, 2413.
Nassau, House of, 490–494.
National Gallery, 1242, 1320, 1410, 1525, 1878, 1943, 1955, 2420, 2569, 2649, 3060–1, 3072, 3079, 3113, 3115, 3118, 3132, 3139, 3141, 3144, 3163, 3246, 3247.
National Portrait Gallery, 3164.
Neagle, 873.
Neeffs, Jakob, 2229.
Neer, Aart van der, 7.
Nelson, R., 2699.
Nemi, Lake of, 643.
"*News from Waterloo*," 938.
Nicholls, W., 2923.
Nicolet, Bernard Antoine, 2625.
Niquet, Anthony Gregory, 3058.
Noort, Lambert van, 498.
North, Francis. *See* Guilford.
Northcote, James, R.A., 821, 2617.
Notre Dame, 2416.

O.

O'Brien, Nelly, 2800, 3170.
Oceanus, 1203.
Odoni, Andrea di, 1987.
Ogborne, John, 2887.
Oldfield, Mrs., 3189.
Oldham, John, 2337.
Olivarez, Le Duc D', 85.
Oliver, Isaac, 87.
Oliver, Peter, 88, 89.
O'Neill, H., 3003.
Opie, John, R.A., 26, 2618.
Orange, Fred. Hy., Prince of, 142.
—— *House of*, 491.
Orgagna, Andrea, 1842, 1843.
Orizzonte. *See* Bloemen.
Orlandi, Jan, 1981
Orleans Gallery, 1939, 2412, 2468, 2486, 2491, 2590, 2596, 2601, 2608, 2609, 2611, 2614, 2619, 2621, 2623–2626, 2629, 3016.
Orley, Richard van, 2385.
Orsolini, Carlo, 1583.
Orvieto, Pietro da, 1845–1847.
Ostade, Adriaan van, 452, 453.
Ottley, William Young, 2628, 2932, 3076–3077, *3149, 3168.
Otway, Thomas, 2708.
Ovid, Metamorphoses, 320, 578, 1286, 2224, 2860.
Oxford, 164, 219, 968, 969, 981, 2918, 3002, 3003, 3117.

P.

"P. V. O.," 1235.
Padua, 712, 1325, 1578–1582, 3109.
Paine, Edmund, 3134.
Palais Royal, 1929, 2627.
Palm tree fibre, 3337.
Palma, Jacopo, the younger, 251–254, 262, 264, 1924, 2199, 2497.
Pamphili Palace, 2605.
Paoli, 754.
Paradigmata Graphices, &c., 1996–2158.
Paradise Lost. See *Milton*.
Paribenius, Jacintus, 1416.
Parkes, Robert Bowyer, 3172.
Parkhurst, S., 3184.
Parkinson, Thomas, 2864, 2865.
Parma, Academy of, 1518–1519, 2875, 2935.
Parmigiano. *See* Mazzuoli, Francesco.
Parr, S., 3185.
Parsons, W., 33.
Pasqualini, Giovanni Battista, 1404.
Patas, Jean Baptiste, 2627.
Patch, Thomas, 1722, 2804–2841.
Pauquet, Jean Louis Charles, 2629–2630.
Pavon, Ignazio, 1804.
Paye, Richard Morton, 2917.
Pazzi, Pietro Antonio, 1572.
Peak, James, 2850.
Peak Hole, 774.
Pediment, 902.
"*Peerage, British*," 842.
Pellegrino, F., 548–556.
Pellegrino da Bologna. *See* Tibaldi.

Nos. 1 to 147 refer to PAINTINGS AND MINIATURES—
Nos. 148 to 986 to DRAWINGS—Nos. 988 to 3249 to PRINTS AND ETCHINGS—
Nos. 3250 to 3347 to RINGS AND MISCELLANEOUS OBJECTS.

Penni, Luca, 174, 1290, 1291, 2191.
Perelle, Gabriel, 565, 566.
Perini, Giuseppe Sforza, 1674–1676.
Perry, J., 2932.
Perseus, 633.
Persian Ambassador, 2192.
Persicchini, Raffaello, 1901.
Perugino. *See* Vannucci, Pietro.
Peruvians Worshipping, 588.
Peruzzi, Baldassare, 1976.
Pesaro. *See* Cantarini, Simone.
Pesne, Jean, 2468.
"*Petits Paysages*," 2277.
Petrarch and Laura, 29.
Petrini, Giovanni, 1751–1758.
Philamarini Palace, 2413.
Philips, J., 2333.
"*Philosopher*," *the*, 2225.
Pian, Giovanni dal, 1701.
Piazzetta, Giovanni Battista, 258.
Picart, Bernard, 587–589.
Picchianti, Giovanni Domenico, 1508, 1509.
Pietro in Vinculis, San, 3133.
Pillement, Jean, 606, 607.
Pilsen, Franz, 2392.
Pinas, Jan, 402.
Piombo, Sebastiano del, 263, 1878, 3132, 3171.
Piotti-Pirola, Caterina, 1815.
Piozzi, Mrs., 137.
Pippi, Giulio, called Giulio Romano, 187, 188, 219, 225, 267, 1074, 1075, 1103, 1107, 1126–1132, 1164–1166, 1172, 1221, 1238, 1249, 1251, 1260–1262, 1282, 1285–1289, 1292, 1309–1311, 1313, 1314, 1464–1489, 1585, 1901, 1940, 2158, 2180, 2183, 2394, 2422–2446, 2464, 2500, 2518, 2521, 2570, 2637, 3102.
Piranesi, Francesco, 1743–1749.
Pisa, Camposanto, 1828–1873.
—— *Cartoon of*, 163, 1056–1058, 1076–1081, 1334, 1740–1741, 2900.
Pisarri, Carlo Antonio, 1576, 1577.
Pitau, Nicolas, the elder, 2465.
Plague, 589, 1054–1055, 1531, 3074.
Pleasures of Memory, 3145.
Plimer, Andrew, 101, 102.
Ploszczynski, N., 1958.
Podesta, Giovanni Andrea, 1410–1413.
"*Poets, British*," 785.
Poelemburg, Cornelis van, 424–426.
Poilly, François de, the elder, 2459–2464.
—— Jean Baptiste de, 2489, 2490.
Polidoro da Caravaggio. *See* Caravaggio
Pollajuolo, Antonio del, 149.
Pollard, Robert, 3089.
Pomfret Gallery, 981.
Pond, Arthur, 318, 2710.
Ponte, Francesco da, 1509, 2611.
—— Giovanni da, 2, 2674.
—— Jacopo da, called Il Bassano, 231, 232, 1405, 1542–1543, 1548, 1661, 2184–2188, 2390, 2622, 2679, 2683, 2687, 3249.
—— Leandro da, called Bassano, 2681, 3127.
Pontius, Paul, 2215–2220.
Pontormo, J. da, 2842, 2903.
"*Poor Tom*," 630.
Pope, A., 13, 2594, 3328.
Porporati, Carlo Antonio, 1803.
Porta, Baccio della, called Fra Bartolomeo, 150, 151, 177, 1799.
Portbury, 3105.
Portici, Palace of, 799.
Portsmouth Harbour, 790, 791.
Posselwhite, J., 3166.
Potter, Paul, 405–408.
Pourbus, Francis, sen., 3107.
Poussin, Nicolas, 561–563, 1554, 1643, 1823, 2448, 2466, 2467, 2480, 2576, 2597, 2940, 3074.
Pozzi, Francesco, 1724–1728.
Praun Collection, 1935.
Prestel, Johann Theophilus, 1935.
Primaticcio, Francesco, 357, 358, 1217, 2396.
Prince, Jean Baptiste le, 599, 600.
Prior, M., 64, 3186.
Pritchard, Mrs., 2934, 3244.
Puccio, Pietro di, 1844.
"*Puck*," 703.
Pugin, Augustus, 2918.
Punt, Jan, 2176.
Pye, Charles, 3056.
Pye, John, 862.
Pynacker, Adam, 438.

R.

Rademacker, Gerard, 477.
Raffaello. *See* Urbino, Raffaello Sanzio di.
Raffaello's Bible, 1379–1400, 1419–1456, 1492–1506.
Ragot, François, 2456, 2457.
Rahl, Carl Heinrich, 1950, 1951.
Rahn, Hans Rudolph, 1947.
Raibolini, Francesco, called Il Francia, 1004, 1067, 1816, 2175.
Raillardi, Jacopo, page 184.
Raimbach, Abraham, 3110–3112.

Nos. 1 to 147 refer to PAINTINGS AND MINIATURES—
Nos. 148 to 986 to DRAWINGS—Nos. 988 to 3249 to PRINTS AND ETCHINGS—
Nos. 3250 to 3347 to RINGS AND MISCELLANEOUS OBJECTS.

Raimondi, Marc Antonio, 998–1061, 1087, 1531, 1909, 1921, 1975.
—— Anonymous School of, 1093–1120.
—— *Portrait of*, 2654.
Rampoldi, Carlo, 1807.
Ramsgate, East Cliff House, 963.
Rauscher, Georg Friedrich, 386.
Ravenet, Simon François, the elder, 2596–2598, 2753, 2754.
—— Simon François, the younger, 2935.
Ravenna, Marco Dente da, 1020, 1085–1092.
Raymond, Jean, 2590.
Reggio, Raffaello da, 1319.
Rembrandt. *See* Ryn, Rembrandt van.
Reni, Guido, 316, 317, 322, 327, 1404, 1406, 1457, 1458, 1528, 1558, 1561, 1562, 1565, 1566, 1570, 1603, 1670, 1672, 1673, 1724, 1739, 1813, 1821, 1883–1886, 1900, 1934, 1982, 2405, 2406, 2451, 2453–2455, 2462, 2463, 2483, 2492, 2520, 2522, 2528, 2529, 2577, 2592, 2625, 2657, 2874, 2948, 3015, 3167.
Reynolds, Miss, 17.
Reynolds, Sir Joshua, P. R. A., 17, 18, 700–704, 1742, 2800, 2846, 2847, 2870, 2880–2882, 2888–2890, 2893–2894, 2896, 2897, 2902, 2910–2911, 2919, 2930–2931, 2944, 2957, 3048, 3068–3071, 3088, 3111, 3112, 3124, 3170, 3172, 3245.
Reynolds, Samuel William, 702, 3070, 3071.
Reynst, Cabinet de, 1982, 1983, 1986, 1987, 1992, 1993.
Ribera, Josef, called Il Spagnoletto, 85, 609, 610, 1880.
Ricci, Sebastiano, 255, 256, 1583.
Ricciani, Antonio, 1822.
Ricciarelli, Daniele, called di Volterra, 166, 1941, 2484, 2527.
Richardson, Jonathan, the elder, 13, 623, 624, 2672, 2704.
—— *the younger*, 213, 624.
Richomme, Joseph Theodore, 2655.
Riley, John, 2172.
Rings, 3250–3323.
Roberts, J., 2886, 3224, 3225.
Robusti, Jacopo, called Tintoretto, 233–247, 1270, 1323, 1328, 1329, 1553, 1574, 1575, 1710, 1912, 1927, 1933, 1969, 1978–1980, 2193, 2196–2198, 2415, 2486, 2493, 2495, 2496, 2501, 2623, 2678, 2682, 2689, 2711, 2712, 3118, 3119.
Rochester, John Wilmot, Earl of, 2671.
Rogers, J., 3013, 3014.
Rogers, Samuel, 3077, 3122, 3123, 3134.
Roghman, Roeland, 454–456.
"*Rokeby*," 862.
Rolls, Charles, 3162.
Rolls, J., 3061.
Romanet, Antoine Louis, 2624.
Romano. *See* Pippi, Giulio.
"*Rome*," 1198.
Rome, View of, 546.
—— *View in the neighbourhood of*, 669.
Romney, George, 22, 2929.
Rosa, Salvator, 348–350, 2877, 2913, 3017.
Rosaspina, Francesco, 1882–1888.
—— Giuseppe, 1816.
Roscommon, "*Ode upon Solitude*," 834.
Roslin, Vale of, 862.
Rospigliosi Palace, 1404.
Rosselli, Matteo, 172.
Rossi, Andrea, 1618.
—— Francesco, called Il Salviati, 165, 1091.
—— Girolamo, called De Rubeis, 1459, 1460.
—— Giuseppe, 1828–1873.
—— Muzio, 301.
Rosso, Il, called Le Maitre Roux, 156, 176, 1214, 2447.
Rota, Martino, 193, 1250, 1298–1303, 1971, 2401, 2842.
Rottenhammer, Johann, 369.
Roullet, Jean Louis, 2412, 2413.
Rousseau, Jacques, 590.
Rousselet, Gilles, 2449–2455.
Rowlandson, Thomas, 754–759, 785–818, 3029–3046.
Royal Academy, 666, 2917.
Royal Society Collection, 3107.
Rubeis, De. *See* Rossi, Girolamo.
Rubens, Sir Peter Paul, 514–524, 1602, 1723, 1916, 1936, 1977, 1984, 1985, 1988–1991, 2174, 2176, 2179, 2200–2202, 2204, 2206–2208, 2211–2216, 2219–2225, 2227–2231, 2235, 2236, 2238–2246, 2250, 2251, 2260–2269, 2271–2312, 2315–2319, 2385, 2392, 2393, 2414, 2419, 2420, 2456–2457, 2512–2514, 2584, 2585, 2586, 2589, 2602–2604, 2613, 2615, 2620, 2665, 2898, 2906, 2907, 2914, 2937, 3006–3009, 3028, 3058, 3075, 3090–3093, 3106, 3108, 3125, 3128, 3143, 3173.
Rubens and his Wife, 3125.
Ruisdael, Jacob, 446, 447.
Ruler, 3332.
Rushbrooke, R., 3089.

Nos. 1 to 147 refer to PAINTINGS AND MINIATURES—
Nos. 148 to 986 to DRAWINGS—Nos. 988 to 3249 to PRINTS AND ETCHINGS—
Nos. 3250 to 3347 to RINGS AND MISCELLANEOUS OBJECTS.

Rutz, Caspar, 1910.
Rydal Bridge, 56.
Ryder, Thomas, sen., 2924.
—— —— jun., 2924.
Ryland, William Wynne, 2856, 2857.
Ryn, Rembrandt van, 422, 428–436, 1943.

S.

Sabatini, Lorenzo, 325.
Sacchi, Andrea, 1564.
—— Carlo, 1525, 1526.
Sadeler, Gilles, 2192–2199.
—— Jan, 2184–2188.
—— Marcus, 2189.
Saenredam, Jan, 392 (*note*), 1970.
Saftleven, Herman, 451.
St. Maria delle Pace, 1704, 2447.
St. Peter, Martyr, 1265, 1301, 1302, 2633, 2688.
Salter, Gottfried, 1931–1933.
Salerno, 959.
Salini, Francesco, 182.
Salviati. *See* Rossi, Francesco.
Samson Agonistes, 632, 2854.
Sandby, Paul, R.A., 744–750.
Sandrart, Joachim von, 374.
Sandwich, Edward, 1st Earl of, 93.
Santi, Ciro, 1603.
Sanuto, Giulio, 1266–1268.
Sanvitali Family, 1700.
Saronno, 1807.
Sarto, Andrea del. *See* Vannucchi.
Saul and the Witch of Endor, 23, 777.
Savery, Roeland, 4, 512, 513.
Say, William, 3067–3069.
Schalk, P. van der, 515.
Schiavone, Andrea, 1925, 2503.
Schiavonetti, Luigi, 1739–1742.
Schiavoni, Natale, 1699.
Schidone, Bartolomeo, 2624.
Schmutzer, Jakob Mathias, 1936.
Schoel, Hendrick van, 2183.
Schola Italica Picturæ, 1596–1599, 1651, 1656–1673, 1675, 1676, 1708, 1799.
Schöngauer, Martin, 359, 360.
"*School*," *the* (Wilkie), 931–935.
"*School of Athens*," 186, 1083, 1084, 1280.
Schut, Cornelis, 540.
Sciaminossi, Raffaello, 1355.
Sciarpelloni. *See* Credi, Lorenzo di.
Scotin, Gerard, the younger, 2525, 2750, 2755.
Scots, Mary, Queen of, 840.
Scott, Samuel, 20.
Scriven, Edward, 3107.
Seghers, Gerard, 530.
Selma, Fernando, 2662.
Semolei, Il. *See* Franco, Battista.
Seneca, 2225.
"*Serena*," 22, 2929.
Serz, Johann Georg, 1949.
Shaftesbury, 1st Earl of, 131.
Shakespeare, illustrations to, 25, 27, 28, 73–75, 78, 80, 629, 630, 778, 858, 859, 912, 2338–2384, 2757, 2797, 2798, 2864, 2891, 2909, 2910, 2911, 2921, 2922, 2924, 2928, 2934, 2941, 2942, 2944, 2960, 2978, 2981, 2984, 2998, 3000, 3013, 3080, 3081, 3105, 3121, 3138, 3157, 3162, 3191, 3196, 3199, 3200, 3201, 3206, 3209, 3212, 3213, 3215, 3218, 3226, 3227, 3229, 3230, 3236–3239, 3241.
Shakespeare, monument to, 2341.
—— *Mulberry tree*, 3330.
—— *Portrait of*, 2338, 2700, 2708, 3164.
Sharp, Michael W., 36, 3084.
—— William, 3015–3025.
Shaw, T. W., 3072.
Shells, 3346.
Shenton, H. C., 866.
Sherwin, John Keyse, 628, 2870.
Shirley, James, 3062.
Shirreff, Charles, 2946.
Shore, Jane, 25.
Siddons, Mrs., 24, 25, 76, 2858, 2859, 2884, 2887, 2889, 2915, 2916, 2923, 2946, 2961, 3013, 3024, 3025, 3052, 3064, 3065, 3162, 3227, 3228, 3329.
Sidney, Sir P., 614.
Sienna, Simone of, 1835–1837.
Sigismund, Emperor, 1461, 1465–1489, 2422–2446.
Signorelli, Luca, 216.
Silvestre, Israel, 2458.
Simon, J. Peter, the younger, 2921, 2922.
Simone of Sienna. *See* Sienna.
Simonneau, Charles, 2461, 2487–2488.
Sinigaglia, 2195.
Sirani, Elisabetta, 1417.
Skelton, Joseph, 3117.
Skippe, John, 2851, 2852.
Smart, C., 3187.
Smirke, Robert, R.A., 854 (*note*).
Smith, Anker, A.E., 2985–2987.
—— John Raphael, 2928–2931, 3245.
—— *Charlotte*, 2618.
—— *Mr.*, 3207, 3208.
Snuff Boxes, 3334, 3345.
Snyders, Franz, 537, 3125.

Nos. 1 to 147 refer to PAINTINGS AND MINIATURES—
Nos. 148 to 986 to DRAWINGS—Nos. 988 to 3249 to PRINTS AND ETCHINGS—
Nos. 3250 to 3347 to RINGS AND MISCELLANEOUS OBJECTS.

Snyers, or Snayers, Hendrik, 2230, 2231.
Sogliani, Giannantonio, 155.
Somerset, Sarah Alston, Duchess of, 2701.
Sorello, Miguel, 2659–2661.
South, Robert, 2702.
South Kensington Museum, 628, 2473, 2475, 2560–2566.
Soutman, Pieter, 1988, 1989.
Soye, Philip, 1222.
Spada, Lionello, 313.
Spadaro, Micco. *See* Gargiuolo, Domenico.
Spagnoletto. *See* Ribera, Josef.
Spenser, Edmund, 2843.
Spilman, Hendrik, 481.
Spinello, Aretino, 1832–1834.
Spooner, Charles, 2800.
Stafford Gallery, 3128, 3140.
Statuettes, 3325, 3338, 3339.
Steeden, 3014.
Steele, Sir R., 135, 2703.
Steen, Frans van der, 2232.
Steinla, Moritz, 1953, 1954.
Stella, Antoinette Bouzonnet, 2422–2446.
—— Claudine Bouzonnet, 2466, 2467.
Stellingwerf, J., 437.
Stocks, Lumb, R.A., 3171.
Stothard, Thomas, R.A., 27–29, 825–910, 3024, 3025, 3052, 3064, 3065, 3217.
Strange, Sir Robert, 2872–2879.
Strasburg Museum, 1944.
Strawberry Hill, 792.
Strixner, Johann Nepomuk, 1946.
Stuart, Gabriel, 2945.
—— Gilbert, 2945.
—— John, 3120.
Stump, 3057.
Suett, R., 81.
Suffolk scenery, 685, 694.
Sullivan, Luke, 2784, 2802, 2803.
Summerfield, John, 3124, 3125.
Surugue, Pierre Louis, 2591, 2592.
Sutermann, Lambert, 2182.
Suyderhoef, Jonas, 1990, 1991.
Swanevelt, Herman, 2905.
Syntax, Dr., Tour of, 802–818.

T.

Tales of a Traveller," 867.
Tanjé, Pieter, 2174.
Tapestries, 2659–2661.
Tardieu, Nicolas Henri, 2567–2569.
Tasso, 305, 740.
Taverner, Jeremiah, 2336.
Tavistock, Eliz., Marchioness of, 702.
Taylor, Chevalier, 2737.
Taylor, Isaac, 830, 2883, 2978, 2979, 3049, 3188–3216.
—— T., 3117.
"*Tempest of Æneas*," 2274.
Tempesta, Antonio, 170.
Teniers, Abraham, 539.
—— David, the younger, 541, 542, 2173, 3150.
Testa, Giovanni Cesare, 1414.
—— Pietro, called Il Lucchesino, 201, 211.
Testi, Davide, 1893.
Teucher, Johann Christoph, 1926.
Thames, the, 20, 786.
Theodosius, Emperor, 1936, 3141.
Theseus, 562, 563.
Thew, Robert, 2909, 2910.
Thomassin, Philippe, 1108, 1174, 1286, 1352, 2397, 2398.
Thomson, Paton, 2998–3000.
Thomson's Seasons, 641, 2863.
Thornhill, Sir James, 617–622, 2703.
Thornthwaite, J., 2884–2886.
Thrale's Park, 18.
Thurston, John, 3062.
Tibaldi, Pellegrino, called Pellegrino da Bologna, 289.
Tiber, 546, 1202.
"*Tiger Hunt*," 904.
Tillemans, Peeter, 557.
Tillotson, Abp., 2670.
Tinti, Camillo, 1677–1682.
Tintoretto. *See* Robusti, Jacopo.
Tisio, Benvenuto, called Garofalo, 2489, 2616, 3061.
Titus and Vespasian, Triumph of, 2520.
Tiziano. *See* Vecellio da Cadore.
Tofanelli, Andrea, 1889–1892.
—— S., 1711–1716.
Tomba, Giulio, 1813.
Tomkins, Peltro William, 1739, 2992, 3096–3104, 3140.
Tomyris, 2220, 2586.
Tosetti, Filippo, 1805, 1806.
Tournier, Jean, 2406.
Traballesi, Giulio [or Giuliano], 1729.
Tresham, Henry, R.A., 763.
Trière, Philippe, 2626.
Triest, Abp., 132.
Trotti, Giovanni Battista, called Il Malosso, 287.
Turbana, La, 1528.
Turner, Daniel, 2704.
Turner, Joseph Mallord William, R.A., 959–965, 3002.

UNIVERSITY OF MICHIGAN
3 9015 03150 9246

BOOK CARD
DO NOT REMOVE

A Charge will be made

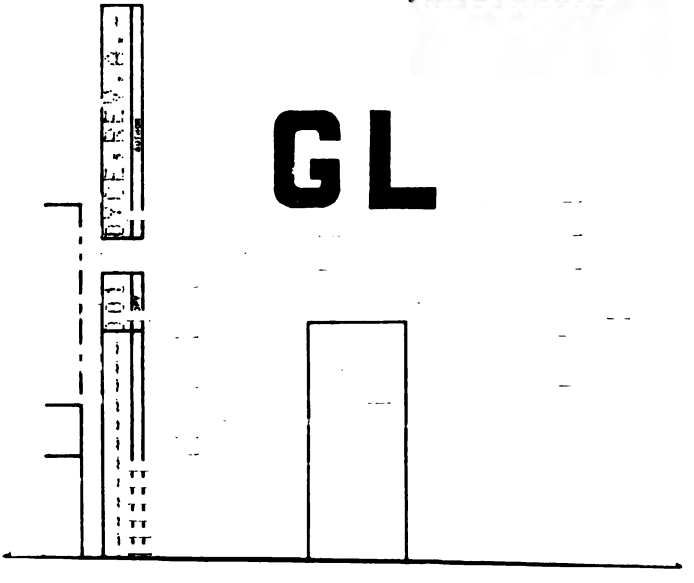
if this card is mutilated

or not returned

with the book

GRADUATE LIBRARY
THE UNIVERSITY OF MICHIGAN
ANN ARBOR, MICHIGAN

GL



DO NOT REMOVE
OR
MUTILATE CARD